

ALL YOU'D LIKE TO KNOW ABOUT

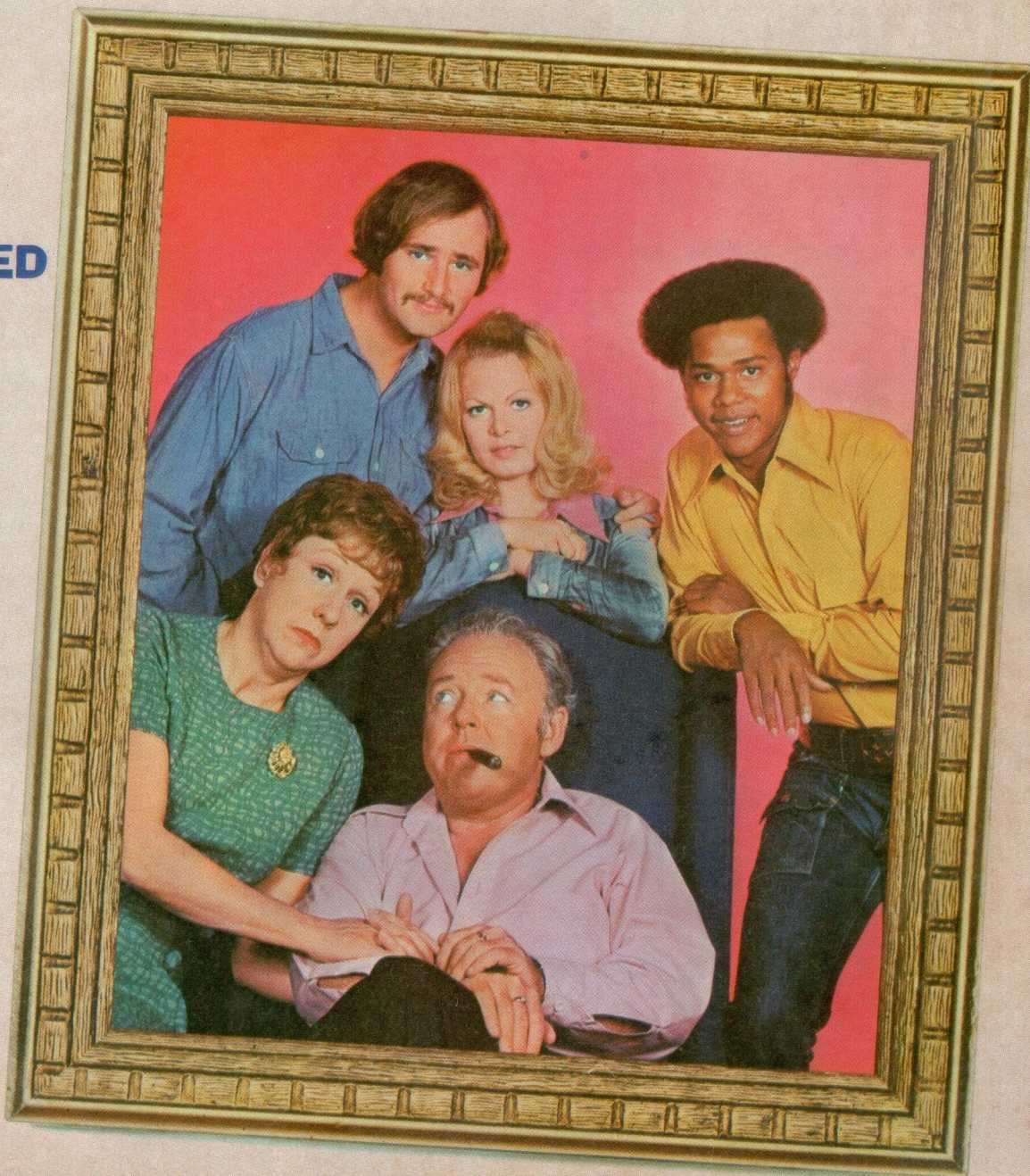
ALL IN THE FAMiLY

A FAWCETT
PUBLICATION
No. 1
75 CENTS

**THE
ONLY
AUTHORIZED
MAGAZINE
TO TAKE
YOU
BEHIND
THE
SCENES
WITH
THE
BUNKERS!**

**FAMILY
ALBUM
PHOTOS**

**INTIMATE PROFILES
EXCLUSIVE STORIES**



By Marcia Borie

OPENING CREDITS

ANNOUNCER (V.O.)

From Television City in Hollywood.

FADE UP:

(ARCHIE & EDITH AT PIANO)

MUSIC: "THOSE WERE THE DAYS"

BOY, THE WAY GLENN MILLER PLAYED
SONGS THAT MADE THE HIT PARADE!
GUYS LIKE US, WE HAD IT MADE --

THOSE WERE THE DAYS!

(DISSOLVE TO: FILM: AND SUPER TITLE CARDS:)

MUSIC: CONTINUES:

EDITH

AND YOU KNEW WHERE YOU WERE THEN

ARCHIE

GIRLS WERE GIRLS AND MEN WERE MEN,

BOTH

MISTER WE COULD USE A MAN
LIKE HERBERT HOOVER AGAIN!

ARCHIE

DIDN'T NEED NO WELFARE STATE

EDITH

EVERYBODY PULLED HIS WEIGHT

BOTH

GEE OUR OLD LA SALLE RAN GREAT!

THOSE WERE THE DAYS!

FADE TO BLACK.

OPENING CREDITS

"BOY, THE SONGS"



1. ALL IN T

2. STARRING
CARROLL

3. JEAN ST

4. CO-STA
BOB RE
SALLY

5. DEVEL
AMERI
AN
PROD
NORM

WAY GLENN MILLER PLAYED THAT MADE THE HIT PARADE



**“GUYS LIKE US, WE HAD IT MADE—
THOSE WERE THE DAYS!....”***

*Music—Charles Strouse . . . Lyrics—Lee Adams

ALL IN THE FAMILY

NUMBER 1

by Marcia Borie

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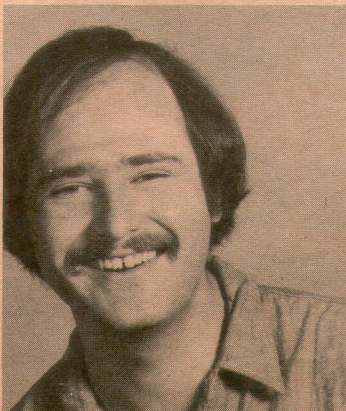
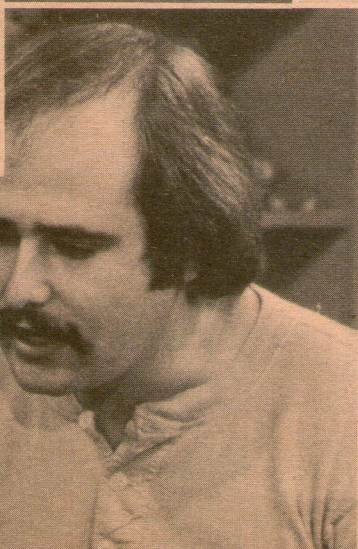


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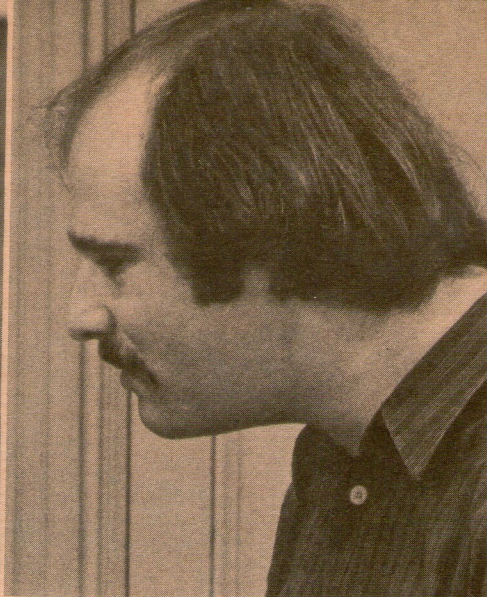


ALL IN THE FAMILY

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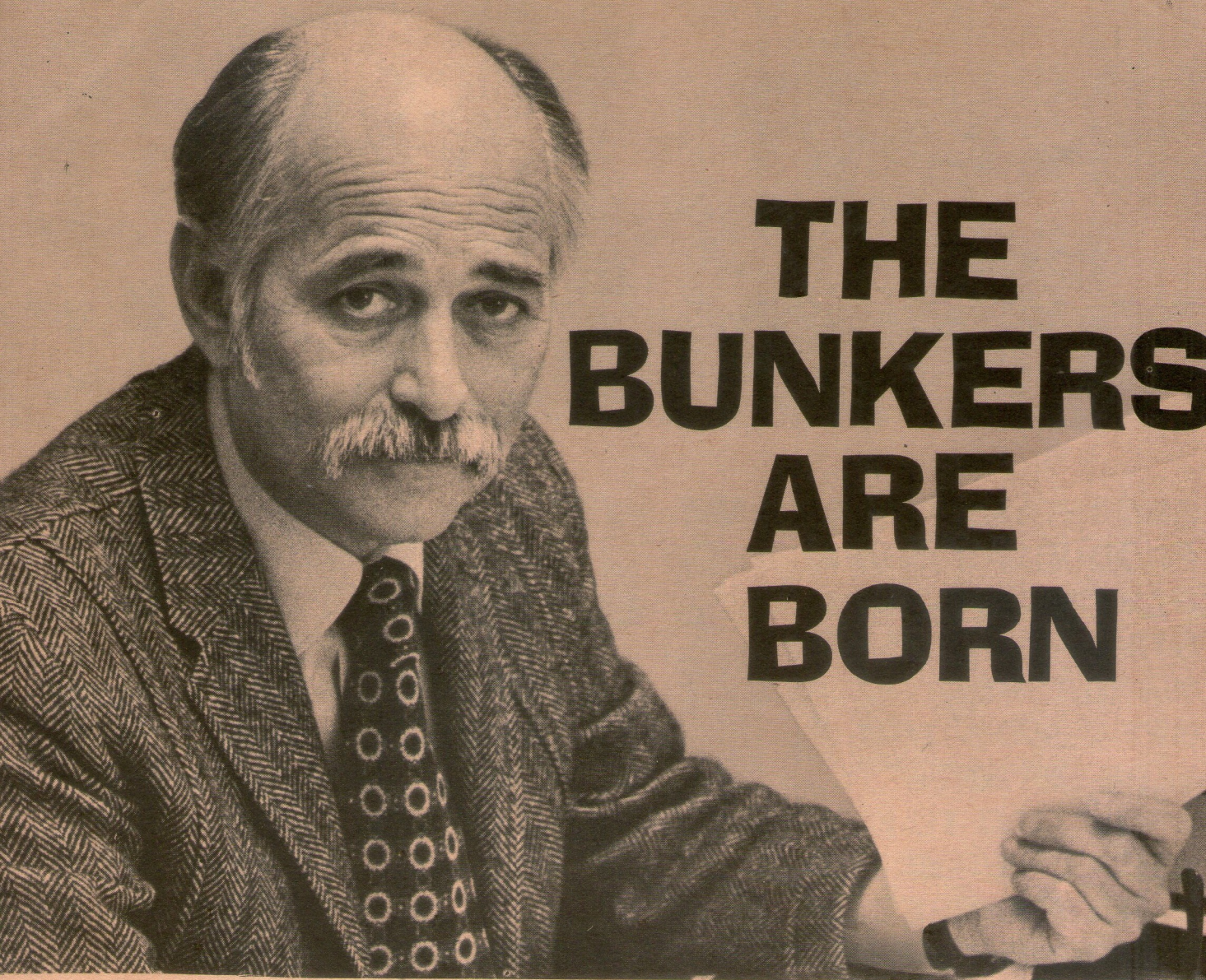
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THE BUNKERS ARE BORN

EVERY Tuesday evening, a man walks out in front of the audience assembled on Stage 31 at CBS Television City in Hollywood and introduces himself.

"My name is Norman Lear. I'm the producer of 'All in the Family.' Thank you for coming. I hope you enjoy yourselves . . ."

He spends the next few moments doing the audience warmup: Discussing some of the early reactions to the show. Answering questions from the audience. Introducing the director, John Rich, and the cast, Carroll O'Connor, Jean Stapleton, Rob Reiner, Sally Struthers and Mike Evans. Then he thanks the audience once more and heads for the control booth behind the stage.

If you hadn't seen Norman Lear at CBS, you might mistake him for a bank president, or a business executive, or even a college professor. He's slim, neat looking, balding and greyish, with a large moustache which curls downward giving him a somewhat dour expression. If you didn't know his fantastic track record of success in the entertainment industry, you'd be hard put to look at him and single him out as possessing one of the most brilliantly inventive comic minds of our generation.

Norman Lear was born in New Haven, Connecticut. After graduating from Emerson College in Boston, and spending several years overseas with the Army Air Force,

he returned to New York City and started on the road to fame and fortune by becoming a theatrical press agent. While so occupied, he also started writing his first professional comedy material.

In 1950, Lear began his television career as a writer on "The Ford Star Revue." Three months later, he moved on to the "Colgate Comedy Hour" where his first chore was to introduce a new team—Martin and Lewis. For the next three years, Lear wrote for Dean and Jerry, creating their TV shows, their radio shows and writing some of their most successful films. Subsequently he was involved in writing the "Martha Raye Show" and the "George Gobel Show" which he also directed.

In 1950, one of show business' most successful creative "marriages" took place when Lear joined forces with the equally brilliant Bud Yorkin, who won three Emmys for the first Fred Astaire special. Together they formed Tandem Productions. Among their many TV successes were: "Another Evening with Fred Astaire" (for which Yorkin garnered two Emmys); "The Danny Kaye Special"; "An Evening with Carol Channing" and the "Andy Williams Special." Yorkin and Lear became known as "the guys to get if you wanted something special on TV." In 1965, Tandem also produced the original "Andy Williams Show."



Two proud and happy men, CBS-TV Network Prexy Bob Wood and creator-producer of "All in the Family" Norman Lear, shown at the Emmy Awards party where "Family" won 3 Emmys.

THIS SHOW HAS BEEN NORMAN'S BABY FROM THE BEGINNING...

Meanwhile, back in 1963, Norman Lear simultaneously broke into feature films in a big way when he wrote and produced "Come Blow Your Horn" which starred Frank Sinatra, his partner, Bud Yorkin, directing. For his second film, he did "Never Too Late," at Warner Brothers again with Bud Yorkin directing.

In 1966, Lear produced and wrote the screenplay for "Divorce, American Style" for which he won an Academy Award nomination. This was eventually followed by such outstanding films as: "The Night They Raided Minsky's," "Start the Revolution Without Me," and Tandem's most recent flick "Cold Turkey" starring Dick Van Dyke.

Today, Norman Lear is one of those rare men who has achieved success on three fronts, as a writer, a producer and a director—each of which is quite enough even for the most talented of men. Without a doubt, no project he's ever been involved with means more to Lear than "All in the Family" which is produced by Tandem in association with CBS. Everyone connected with the show calls it "Norman's Baby." Indeed, he was the skillful midwife, there at the birth, ready to breathe life into the "baby" and to give it meaning.

In April of 1971, after "All in the Family" had been on the air only three and a half months, Norman Lear was rewarded for his efforts with two Emmys, one for The Best New Series, the other for The Best Comedy Series.

So for a behind-the-scenes look at how "All in the Family" came into being, I went directly to the source—Norman Lear.

"Some years ago I read about a TV program being done in England called 'Til Death Do Us Part.' What I read indicated to me that the show was simply about a son-in-law living in his father-in-laws' home and that the two of them fought about everything. It sounded like a show about the generation gap—for real. It was an immediate sensation in England and I had a feeling if it was properly translated it could be a hit in the United States, too. So I went about securing the American rights and ABC agreed to finance it. That was four years ago.

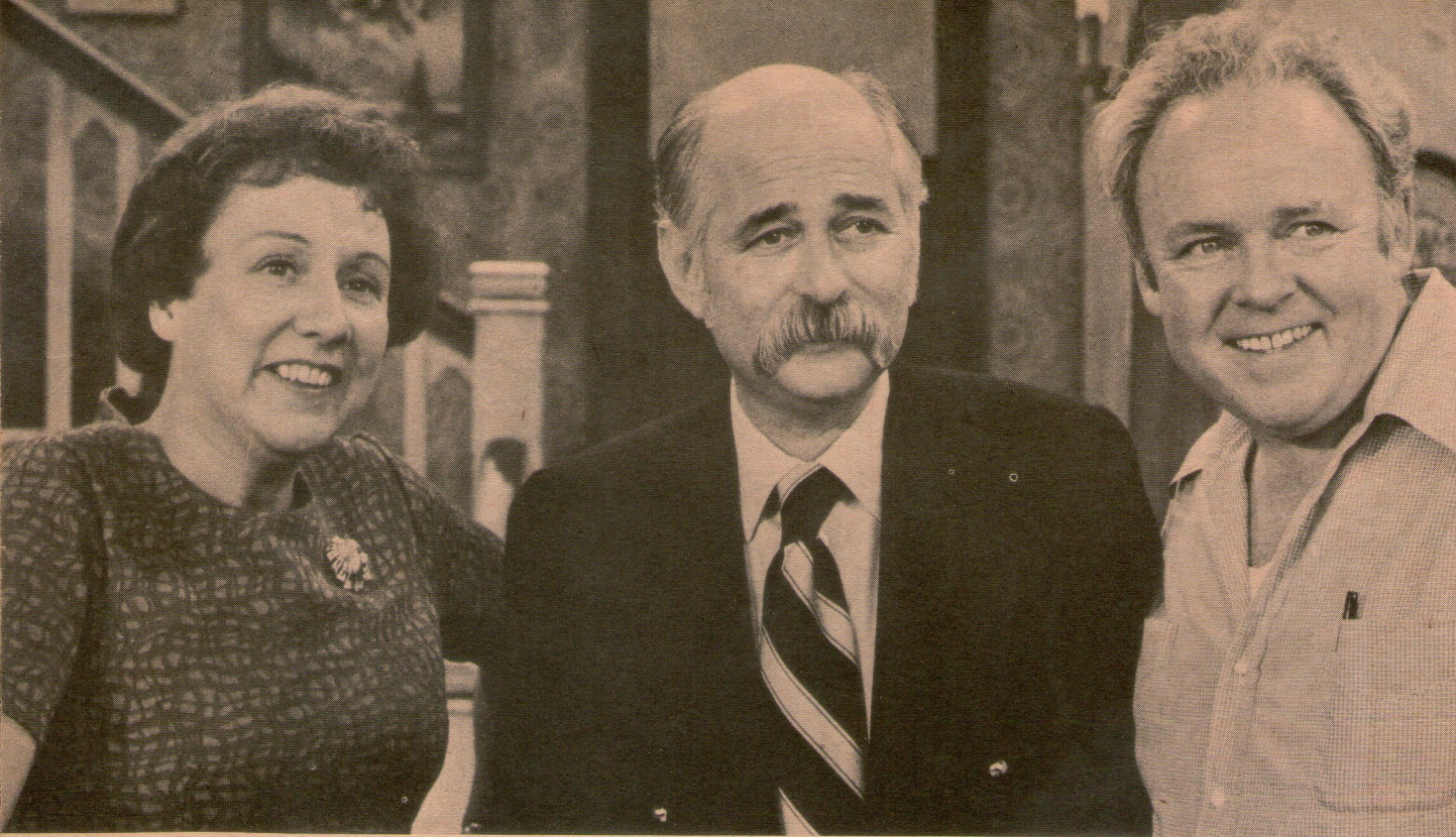
"At the outset, Carroll O'Connor and Jean Stapleton were cast in the leading roles. The parts of Gloria and Mike were played by two other young performers. Keep in mind that the original pilot script is the same one which eventually debuted on the night of January 12, 1971.

"At any rate, when we showed the first pilot film to an audience, they loved it. ABC liked it, too, but they were only lukewarm in their reaction to the kids on the show. It also seemed to me that they really did not have their minds made up one way or the other. I was convinced of that when they started hemming and hawing. When a network hems and haws that usually means they wind up spending more money. The result was that six months later, ABC did put up more money to finance a second pilot, still starring Carroll and Jean, but using two other actors as Gloria and Mike.

"Once again there was good reaction from those who saw it. But the show didn't go on. Finally, ABC let its option expire and I decided to forget about it. I just didn't think the show would get on. I switched gears and wrote, directed and then edited a film called 'Cold Turkey,' which we shot entirely in Iowa, starring Dick Van Dyke. Nearly two years of my life was devoted to that project. Then, when I was almost finished with the final editing, the phone rang. An agent from CMA was calling to tell me that CBS was interested in having a meeting about 'All in the Family.' They had seen the original pilot film and liked it.

"I told my agent very frankly that I wasn't about to waste my time meeting with people who probably weren't really interested. But he insisted CBS was very serious and really liked the show. Besides, he commented, they had a new President, Bob Wood, and a new Vice President, Fred Silverman, and attitudes at the network had changed.

"An initial meeting was set up. We had a few subsequent meetings. The upshot of it was that CBS agreed to go ahead and let us shoot thirteen shows, which we did, after recasting the kids again and hiring the wonderful Sally Struthers and Rob Reiner.



Norman Lear discusses the script with two of his stars, Carroll O'Connor and Jean Stapleton.

"Incidentally, when a network guarantees to do thirteen shows that means they have to come up with a certain amount of money to make them, but you still have no assurance that those shows are going to get on the air.

"Consequently, it wasn't until January 11th, 1971, one night before the first show was due to go on the air, that I said to my wife, 'Frances, we're going to be on tomorrow.' Until that very moment, I wasn't sure. CBS wanted us to debut with the second show instead of the first one. Then, when I declined, they wanted to make a few changes. I couldn't do that. Finally, at seven in the evening, the night before the show was scheduled to debut, the network decided to go ahead my way.

"Let me explain my reason for being so insistent about going on with the first show as it was written and taped, with no changes. *I knew we had to get wet all at once.* You can't get *more* wet than *all* wet. Once you are all wet—and you don't drown—that indicates your ability to survive.

"So we went on the air January 12th—and got ourselves all wet—and we didn't drown! I must say from that moment on we've never had one argument with the network about the content of the show. There have been absolutely no problems at all.

"As I look back I couldn't even call all the discussions about content 'problems.' It was still the network, in the person of Bob Wood, who had to make that final decision—and it's to his credit, not mine, that he made it.

"*'All in the Family'* is an attempt to be realistic, to show how a slice of American society really lives and thinks. Archie Bunker is a bigot out of fear and ignorance—but he isn't a vicious man, a hater. Still, he expresses his attitudes and prejudices in ways that drive his liberal son-in-law Mike up the wall.

"When first writing Archie Bunker and his family I chose to make them from New York City, which many people consider the heart of liberalism, rather than having them come from the Deep South—the traditional setting for most stories, true or untrue, which deal with bigotry. I wanted to underscore the fact that prejudice is

not a sectional thing. Archie Bunker is typical of many people in all sections of the nation. He's a guy who just never learned better and resists being taught.

"As a person who lived for years in New York, I can assure you there are many Archie Bunkers there. On the other hand, there are also many liberal-minded people, such as the character Rob Reiner portrays, who live in Birmingham, Alabama; New Orleans, Louisiana; Atlanta, Georgia and the other cities in the Deep South.

"I must say I have a special affection for Archie and his family because, to a certain extent, the characters are based on my own personal background. My father, who was a salesman in Hartford, Connecticut, used to tell my mother to stifle herself just as Archie tells Edith. And, on occasion he would say to me, 'Norman, you are the laziest white boy I ever met.' Archie said that to his son-in-law on the first show, and Mike replied, 'You wanna call me lazy, okay. But you don't have to put down a whole race just to do it!'

'I wasn't putting down a whole race.'

'Yes you were. You said I was the laziest **WHITE** boy you ever met.'

'That's right. You.'

'Meaning that the blacks are even lazier.'

'Wait a second, wise guy, I didn't say that. You're the one who said that. I never said your blacks were lazy. I never said that at all... of course, their systems is geared a little slower than ours, that's all.'

"I had that same fight with my father ten times over."

"An enormous amount of credit for the success of *'All in the Family'* belongs to our director John Rich and to Carroll and Jean and Sally and Rob and Mike. I think they are the greatest cast ever assembled for a TV series. I admit I'm slightly prejudiced, but they do have this marvelous chemistry between them. It's come about because they are basically all theatre people who are readily able to respond to the interaction between a live audience and themselves. That's how the show is taped every week—before a live audience—the laughter you hear on the air is what actually takes place in the studio.



Bud Yorkin, Lear's Tandem Productions partner. The duo has been responsible for many hours of successful TV programs.

Norman Lear's moment of great triumph. He holds Emmy won for Best New Series. He also won Emmy for Best Comedy.



"Carroll, of course, has done a lot of theatre both in America and abroad. Jean came from the Broadway stage. Robbie has done nightclub and theatre work. Sally got her training on the stage at the Pasadena Playhouse. So they all possess the individual ability to rise to a live audience.

"I'm often asked how 'All in the Family' compares with the English version. The answer is: Not at all. It's very different, as evidenced by the fact that the BBC just bought our show to run over there for twenty-six weeks!

"Our whole concept was different primarily because in England they do not necessarily run a series on a weekly basis as we do. 'Til Death Do Us Part' was on the BBC for six weeks, then off for three months, then back on for six weeks, and so forth. There was no weekly continuity to the English version and consequently they didn't look for as much reality.

"One of the most frequently asked questions of me these days is am I surprised at the favorable mass audience reaction. Well, yes and no. I always thought we'd either be a big hit or off the air in two weeks. The realization that the former is true, still surprises me no matter how well I thought I was prepared for it. The mass media researchers sincerely feel they know what middle America—the Bible Belt, so to speak—wants to see. I don't believe they do. Their graphs and charts haven't really told them who the audience is, or what it thinks. The old cliché that the average mentality of the TV viewer is around twelve years is absolutely wrong. The American public has been sold short for too many years.

"I believe the success of our show hinges on two things: First, it is a situation comedy, with the emphasis on comedy. We can only be successful if we make viewers laugh. Second, our characters have to be regarded as real, living, breathing people. In fact, the members of our 'family' do talk to each other like people everywhere. We have avoided being soft. Archie does talk about 'coons,' 'yids,' 'spics,' the way Archies actually do all over America.

"When I go around the country now people ask me if I think our show will be more likely to eliminate the cause of bigotry, or to promote it. I always counter this question with one of my own. 'Why does the show have to do either?' My personal hope is that 'All in the Family' will motivate some people away from bigotry because they can see how foolish it is. But on the other hand, we've lived for 2000 years with the Judeo-Christian ethic and we haven't been able to rid ourselves of bigotry yet. Why should anyone expect a half-hour situation comedy show to do what our own basic morality has failed so far to do—eliminate peoples' prejudices?

"If I had to sum up my feelings about the importance and effect of 'All in the Family' on the TV viewing audience, I'd revert to that old analogy about the pebble in the sea. If you drop one pebble in the ocean, it will rise. If we had a measuring device so sensitive as to be able to calculate the impact and contribution of that one pebble on the ocean as a whole, I think it might be an apt analogy with 'All in the Family.' Its impact on television as a whole, however, is another matter. Another season will tell us how profound that impact may have been.

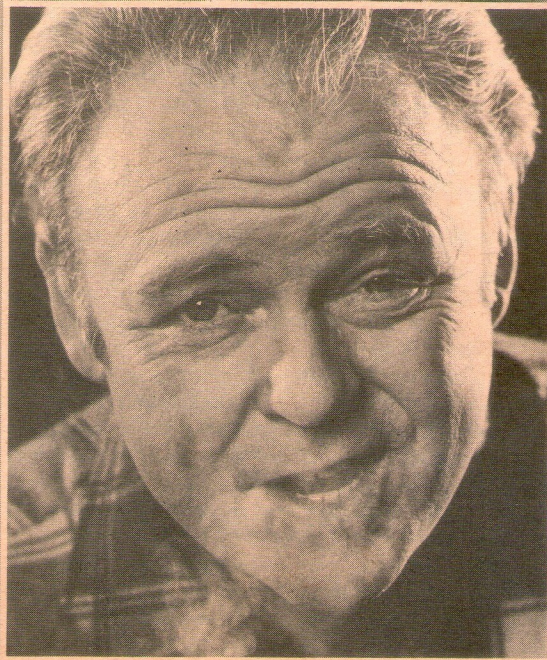
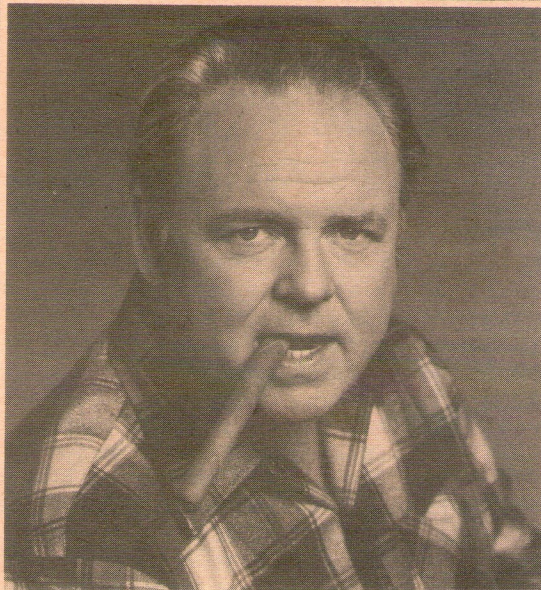
"Right at this moment, we're all hard at work on our new shows for the fall season. Naturally, I personally would like to feel that in addition to providing a lot of laughter, 'All in the Family' may cause some well-meaning people all over America to sit back and think over some of their prejudices. If that happens then the series will really have contributed something meaningful to television.... After all, this program has been my 'baby' for four years. It took me that long to put it together exactly the way I wanted it, and that long to find a network head with guts enough to put it on the air!"



CARROLL
O'CONNOR
Archie Bunker

**“I DON'T
KNOW WHAT
THE WORLD'S
COMING TO...
IT'S GETTING
WORSE BY
THE MINUTE.
I'LL TELL YOU,
IT'S DOG
EAT DOG OUT
THERE...”**

CARROLL O'Connor is an extraordinarily gifted human being. For years, he's given one magnificent performance after another on stage, on screen, on TV. But along with a select group of other superbly talented character actors, heretofore, he's been known to the public more by face than by name. Today, after the public has seen little more than a baker's dozen of his performances as Archie Bunker, the name of Carroll O'Connor is on everybody's lips.



In person, Carroll has a ruddy complexion, grey hair, blue eyes and a charming smile. When he speaks—even the most ordinary sentence—it sounds like a line from a Shakespearean play. His bearing and manner represent years of work in the legitimate theatre. His vocabulary is that of a man with numerous university degrees. Still, he remains an unpretentious, friendly person who radiates simplicity and brilliance at one and the same time.

Carroll O'Connor comes from a fantastic family. His ancestors have been prominently involved in the history of Ireland for centuries. They were a clan of patriotic revolutionaries. Skilled medical doctors. Passionately dedicated attorneys. Erudite newspaper men. In fact, no actor we know of could be farther removed in background, style, or basic beliefs than Carroll O'Connor is from Archie Bunker and yet, on camera, he *is* Archie right down to his fingertips and the latest mispronounced big word which comes tumbling out of his often bigoted mouth.

I asked Carroll to tell me about his own conception of Archie Bunker, then to fill me in on the details of his personal life.

"Well, contrary to what a lot of people may think, I had no *fully* developed preconception of Archie at the beginning. I had an idea of what he looked like and sounded like. Where did I get that idea? From people like him that I've seen and known and been with. From my observation of people like Archie, I formed in my mind a skeleton outline of the character, then I began to flesh him out. For me, what fleshes out the skeleton is the subject matter I have to deal with... the people I've been given to deal with. What they do with their characters has a great deal to do with the development of my character.

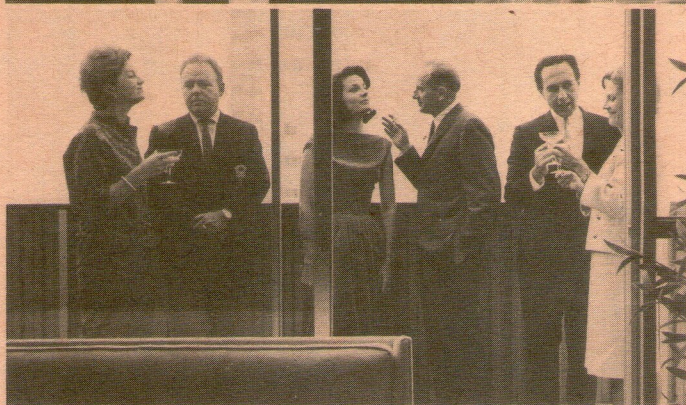
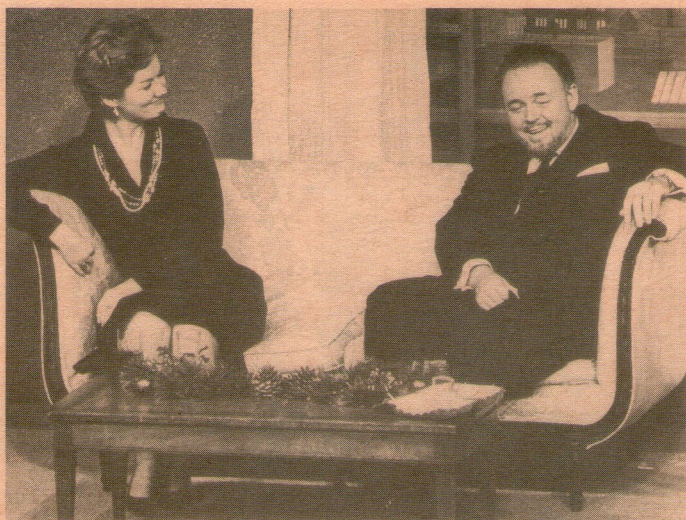
"In a series like 'All in the Family,' you build from show to show as you all learn more about each other... your feelings and involvements change with time, just the same as with real people. You see, the way I approach a part is that if you start out with a firm preconception, if it's all fleshed out to begin with... well, then everything else, and everybody else has to give way to that fleshed out creation. There's no room for change, or growth.

"So I started out with Archie in skeleton form and found his sound, his look, his attitude. Then I worked with the material. Meanwhile, the others were working on their characters. The interaction between you keeps developing. This is based on my theatre training. To me this is the only way a character in any play comes into being. For an actor, the word 'conception' can be deceiving. It's not like conceiving in the physical or human sense... like a baby is conceived and born all fleshed out. With Archie, he is being born and re-born all the time.

"In my eyes, Archie is not an inhuman character. He's not a monster. He's wrong in certain ways. He's grown up in error... and he learned that error at his mother's knee. So how much can you blame him for? Well, there comes a time in everybody's life where he's grown up and he has to make his own decisions. Then he either uses his own mind or he continues to perpetuate the errors he's been taught in childhood—either by his parents or because of his environment.

"You can't excuse Archie for being a racist. He's a grown man. But you do have to take into consideration his intelligence level... it's not terribly high... it's about normal. You also have to consider the life he has led and the restrictions placed on him. First, Archie is restricted by his intelligence, second, by his environment. So he can't learn too much. Besides, even if he had the opportunity to learn more, his intelligence level would keep him from absorbing as much as desired. Add to that the fact that Archie has been taught erroneously beginning from childhood right on up to believe certain things. For instance,





O'Connor, at left, a skilled writer as well as a brilliant actor, as he appeared in his own play, "Ladies of Hanover Tower", co-directed by Robert Brown for the Theatre Group. Top, above, Carroll with co-star Marge Redmond. Next with co-director Robert Brown . . . Finally—the cast: M. Redmond, C. O'Connor, Lee Meriwether, Milton Seltzer, Paul Lambert and Connie Sawyer.

he's been taught to believe in the superiority of his own race. The superiority of his own beliefs. He's been taught to distrust foreign born people of all kinds. Archie was given certain things as truths when he was a child. His environment fortified them. Today, he still feels very threatened by all the things he was taught to fear. Add to that the restrictions of his own intelligence and the environment he has made for himself, and you can see that there's not much hope he's going to change.

"Now, what does that make him? A monster? No. *It makes him as much a victim as anything else.* The great black writer, James Baldwin, said, '... The American white man has been trapped by his own history ... by history that he doesn't comprehend himself ...' Baldwin went on to say, 'Therefore, what can I do but love him?' That's quite a marvelous stand, don't you think?"

"Archie Bunker is certainly one of those trapped men. So, you ask yourself, does he have any redeeming qualities? The answer is yes, of course he does. There's no question that Archie loves those children or he wouldn't have them around the house. He can call his son-in-law 'Meathead,' and disagree with him, but if he didn't like Mike, and if he didn't care about his own daughter's welfare, and if he didn't want theirs to be a good marriage, he'd throw them out.

"As for his relationship with Edith, Archie shouts at her, but there's something warm going on between them. Otherwise, she wouldn't stay with him, or else he'd come home drunk. But Archie's not a drinker. His only vice is his cigars.

"Evidently, the public sees likeable things in Archie. They'd have to! I don't exactly know what they are, I haven't planned it, I just play the guy true, as I know him to be and the audience acceptance has been marvelous. I must give enormous credit to Norman Lear. He really stuck his neck out. He believed in the show and he wouldn't back down. We started out slowly but by the time five or six shows had aired we'd built up a fantastic following ...

"Of course, along with the multitude of warm and wonderful fan letters I receive, there are those few which say, 'Well, after all these years, CBS has finally turned you into a communist!' But I must say, the mail all of us receive is running about three hundred to one in our favor!

"The interesting thing about Archie is that he can be prejudiced, distrustful, all the things he is, and still simultaneously be a man who loves his family, a good, hard-working family man. It would be easier and very glib to say that the only thing Carroll O'Connor and Archie Bunker have in common is that they were both born in New York City. Well, the truth is, there are some so-called old-fashioned ideas of Archie's that, I, O'Connor, go along with ...

"For instance, we did a show last season where Mike and Gloria invite a hippie couple to the house. Archie gets all upset when they put their sleeping bag on the living-room floor, preparing to spend the night... Why was Archie uptight? Because the kids weren't married. Now, don't ask me why, but personally I just wouldn't feel right about a couple of young kids spending the night together on my own livingroom floor if they were not married ...

"Personalitywise I guess there really isn't too much that Archie and I have in common. Except maybe, I, myself, get cranky and impatient at times. But socially and philosophically speaking, we are worlds apart. Archie is a strict conservative. He's pro-law and order *at any price.* I would argue with that stand. Why, when I was living in New York, I remember writing a letter to my Congressman when President Eisenhower sent six hundred men into Vietnam!

"A great deal of Archie's success as a character depends on his inter-action with Edith. Well, let me restate what is already perfectly obvious, Jean Stapleton is a brilliant performer. Her actions cause Archie's reactions. Jean and I have this thing, this chemistry between us. In fact, I'm never really conscious of acting when I'm with her. Personally, Jean and I are old friends. We worked together in TV years ago in New York. We did a 'Defenders' show. ...

"Being on this show is a very happy experience for me. We all get along so well ... the cast ... the production staff



... the crew. It's really quite a marvelous company.

"As for me, I was born on August 2nd, in St. Anne's Hospital on 66th Street and Lexington Avenue. First, we lived in the Bronx, on 164th and the Concourse. Then we moved to Elmhurst, Long Island. In 1933, my mother and father bought a home in Forest Hills. My mother still lives in that house today. My parents were also born in New York City, but their parents were born in Ireland. My father's name was Edward. He's dead. My mother's name is Elise. There were three boys in the family. I was the eldest. Then there was Hugh, after whom my son was named. He was four years younger. He became a doctor and practiced in Toledo, Ohio, until 1960, when he was killed in a motorcycle accident. My youngest brother Robert, who is eleven years younger than I, followed

Hugh and also graduated from the Royal College of Surgeons in Dublin. He's an M.D. and now practices psychiatry in New York.

"As a kid, I always did a lot of traveling around New York. I got to know the city pretty well. As a school boy, I used to work for my grandfather as an office boy. My own father was an attorney. As far as any show business background, I really didn't have any except that on my mother's side—her maiden name was also O'Connor—there was a cousin, Jack O'Connor, who was in vaudeville years ago. He was a headliner during the 1920's. He's the only other entertainer in the clan. Ours is not a theatrical family as such.

"When I was growing up, I really never was interested in drama. I always wanted to be a newspaper man. I still



Carroll, at far left, spent eight months in Rome filming 20th's "Cleopatra" with Liz and Richard. O'Connor was "Casca", first to stab Julius (Rex Harrison) Caesar.

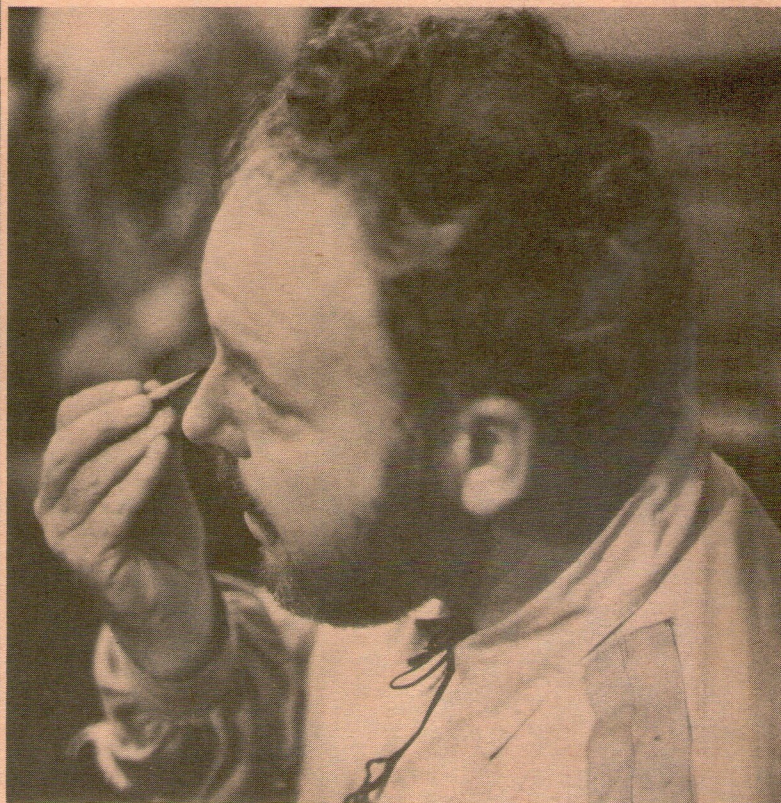


Photo by Robert Brown.

O'Connor applies makeup, above, for roles as Pangloss and The Narrator in 'Candide' by L. Bernstein & Lillian Hellman.

do. Maybe I will be someday! I would say my first interest in the theatre came about only after I went to Dublin.

"A while after I graduated from high school, I decided to go out to Montana to see some people I knew. I stayed a little while with them, just kind of looking around. I was in my twenties by that time and still uncertain as to my future. But while I was there, I mentioned to one of my friends that I wanted to get a B.A. degree. He suggested I stay there and enroll in the University of Montana. I went out to the university campus and looked around. It was a beautiful place and I decided to stay. It was while I was on campus there that I met Nancy, in 1949. We just started going together and we knew this was it . . .

"Then, I went over to Dublin in 1950 with my brother Hugh. We had relatives in Ireland then and still do. The

most important relative over there, from the standpoint of my brother and me, was a Dr. Matthew O'Connor of Dublin. He was the Head of Pathology at the Royal College of Surgeons. We went to him and asked him to help Hugh get into medical school. But Matt O'Connor said, 'I won't just put Hugh in. I wouldn't even put my own children in. But I'll do this for Hugh, since he's a cousin. I'll let him take the exams. The entrance exam is really closed, but I'll put one more chair in the room. Hugh can take the entrance exams and take his chances.' Hugh took the exam, passed it, and entered the Royal College.

"That summer, since I was so fond of living in Dublin, I decided to ask the Irish National University if they would accept the transfer of my credits from the University of Montana where I already had begun my studies for



O'Connor in one of his most outstanding character roles as Sheriff Copeland in "Waterhole #3" with Maggie Blye, Jim Coburn.



The O'Connors, father Carroll and son Hugh on a movie location in the Mojave Desert.

my B.A. Degree. They said they would. Therefore, I was able to complete my studies in European history and secure my degree. Nancy, the girl I had met at the University of Montana, and had become engaged to, finished her studies in Montana and then joined me in Dublin. We were married there in July of 1951. . . . We celebrated our twentieth anniversary this year.

"Nancy already had a degree in Theatre Arts and I had

become interested in the theatre too while I was still in college in Dublin. I had appeared in a Chekhov play. A producer saw me and came backstage. She told me I could be in a professional production she was directing if I cared to. Her name was Sheilah Richards. She was also a famous actress at the Abbey Theatre in Dublin. I was delighted. So, while I was still studying, I did my first professional acting job, a small part in a play by Kate O'Brien called



Carroll as Max in the flick "What Did You Do in the War, Daddy?" Norman Lear saw this film and called O'Connor to read for role of Archie.

'That Lady.' I was pretty good, too!

"That summer Sheilah was taking an Irish company up to the Edinburgh Festival in Scotland and she asked me to join them. I went as an actor, and Nancy, went as the stage manager and understudy to Shioban McKenna. We played Edinburgh during the summer of 1951, then went back to Dublin. By that time, I'd finished taking my degree and I went right on working in theatre. We went back to London to do live television for the BBC, then back to Dublin again where Nancy and I had an apartment. It was then when I started to work with the founders of the Dublin Gate Theatre and Nancy got a job at the Abbey Theatre as assistant scene-designer. Between the two of us, we were making a pretty nice living. We worked there in many productions until 1954, when we went back to New York.

"That was a very rough period. I couldn't get any work in the New York theatre at all. Nobody would hire me for anything. So Nancy skipped off and got herself a substitute teacher's license to teach art in the high schools. After a couple more bleak months, I thought I'd better do the same. We needed the money. I was discouraged—ready to forget the theatre. In fact, I took a whole year off and studied for my Master's Degree back at the Univer-

sity of Montana. Afterward, I returned to New York and taught for a year. Then, through a series of lucky breaks due to some people I met, I had a chance to get back into the theatre.

"I was hired to go on a summer straw hat tour with Faye Emerson. Then Nancy and I were both offered work in a winter stock company in St. Louis. We gave up our teaching jobs and went. When we returned from St. Louis in 1957, Burgess Meredith was doing a production of 'Ulysses in Nighttown' with Zero Mostel and Robert Brown. I was asked to join the company.

"During this time, I did a few TV shows and then, at the beginning of 1958, I did another play, but that was a real floperoo. It closed in Boston. Then Burgess Meredith got an offer to do 'Ulysses' again in London, so Nancy and I went back to England, that was in 1959. We played London and Paris, then returned to New York, where I was cast in a part in a revival of Clifford Odet's play 'The Big Knife.' At that time, I met an agent in New York. The first agent who ever came and offered to sign me. I've been with the same agency ever since. They've changed their name a few times as they've grown, but for the last eleven years, Jack Gilardi has represented me.

"In 1960, my agent got me a picture out in Hollywood called 'A Fever in the Blood.' I came out, made that film, then I went back to New York. Then I started commuting until finally Nancy and I decided we'd better move to the West Coast and stay. We rented a little house and stayed in Hollywood until '61, when we went to Rome where I did 'Cleopatra' with Elizabeth Taylor and Richard Burton. I played Casca, the first one to plunge a dagger into Julius Caesar (Rex Harrison). I worked on that film for eight months, from September, 1961 to April, 1962.



Carroll and Nancy O'Connor arrive at the home of the Carl Reiners in April '71 for wedding of co-star Rob Reiner. Later they pose with Carroll's on-screen "little girl," cute Sally Struthers and her beautiful floral bouquet.



Robert Brown, now starring in the TV series "Primus" has some wonderful words to say about, "my best friend, my brother, C. O'Connor."

"My son Hugh (named for my brother) was born in Rome on April 7, 1962. We adopted him at birth and then Nancy and I came back to Hollywood. We've been here more or less ever since. I've done about twenty-six pictures, and I can't remember how many television shows, and some stage plays in between. For years now, I've been a very busy actor. I thank God for my luck. Yes, I've been very very lucky. Once I got back into the business after that dry spell when I taught, I've kept on going. This business, by the way, is about ninety per cent luck. There are a thousand very talented people I know who are out of work more or less constantly. While some of the least talented people I know are never out of work.

"Life has been very good to me. I have a magnificent wife, a marvelous son, a successful career . . . I have some very good friends and I count them among my treasures. As a matter of fact, at the moment I am renting the home of my dear friend Robert Brown. It's beautiful place he

and his wife Anna bought while Robert was starring in 'Here Come the Brides.' Now, he and his family are in Florida and Nassau for some months shooting a new TV series called 'Primus.' While they're gone, Nancy and I and Hugh are living in their home . . .

"It's quite a fantastic place. A huge Spanish style home built in a canyon on property that was once part of the Spanish King's land grant. Nancy and I often sit outside by the pool surrounded by trees that are hundreds of years old and we feel so at peace . . . so serene . . .

"My wife is quite an artist, you know. She loves to paint outdoors on the patio. She sets up her easel and goes at it all day. So far, Nancy had neither exhibited nor sold her paintings. But she could do both if she really got down to it. I think maybe next year she'll collect some of her paintings and have a showing. She's a very gifted artist. I'm giving you the opinion of other artists of which there are no better opinions! She's quite a remarkable lady . . ."

I wanted to complete this section on Carroll by phoning his "landlord" in Miami and getting some quotes—first-hand. Robert Brown is a dear friend of mine, too, and I felt that he, more than anyone else, would be able to give me some impressions of O'Connor, the man and the actor.

Believe me, it's a rare occasion when one TV star talks non-stop about another star, but that's exactly what Robert did . . .

"Carroll is my closest friend. We met when we appeared together on Broadway in 'Ulysses in Nighttown.' It was funny how we first became attracted to one another. We were playing in a very old, huge theatre. Zero Mostel and I chose to take convenient dressing rooms down below the stage. Carroll chose to dress upstairs which meant several times each evening he had to go up a big ladder and then climb six flight of stairs. Carroll's act of remoteness intrigued me and so every night while each of us was waiting to make our entrance, I would stand on one side of the stage waiting for my cue and I could see Carroll, across the stage, standing in a yellow bathrobe, waiting for his cue. In my eyes, there was just something very magnetic about this new personage in my life. Every night, I'd gesture good luck to him with a thumbs up motion of my hand. Always, he'd return the gesture. There was just a remarkable contact with this



man who was a stranger to me then, a special contact which has never stopped.

"From that time on, we've had a marvelous friendship ... or rather a brothership. This is a remarkable man, from an extraordinary family. He's a dedicated artist. A brilliant person. A man for whom I cannot find enough

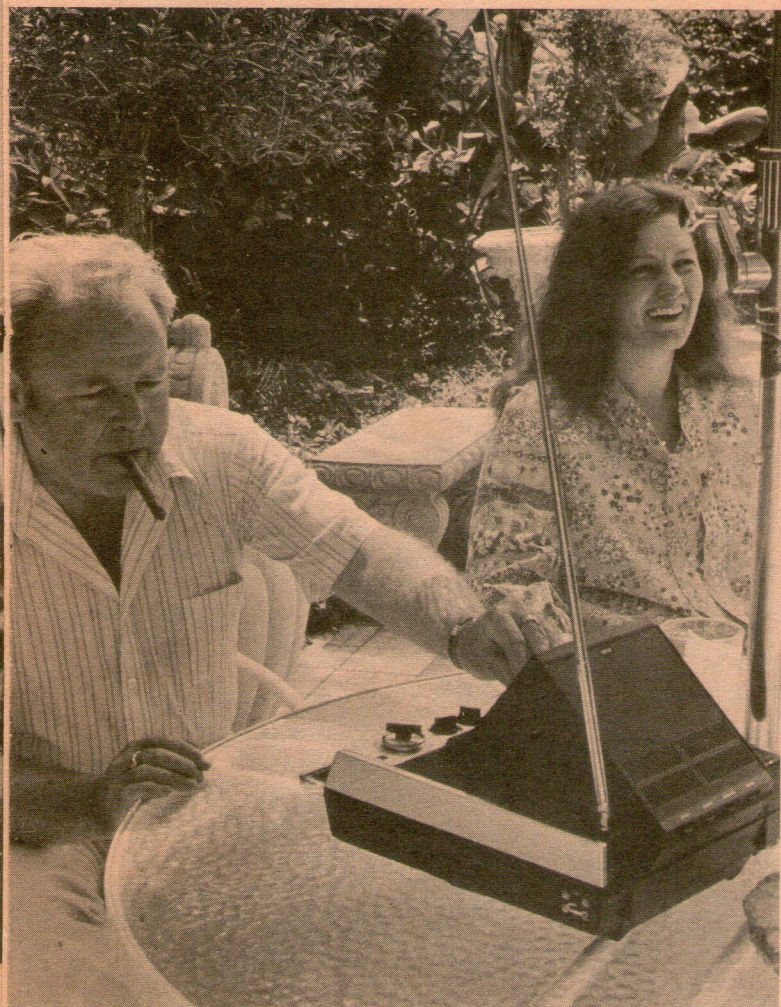
adjectives. During all the years since we met, our lives have been intertwined. Ninety-nine per cent of the time, Carroll has not only been my friend, but also my big brother, my advisor, someone always there to whom I could turn. But there have been a few times in our relationship where I think I affected his actions.



"I try out all my Archie Bunker faces on the family Boxer—and my good friend, Fred!"

"Nancy (left) is a gifted artist. I expect her to have a one woman showing this year. Meanwhile, I like to watch her work on our patio. I'm her number one fan, naturally!"

"Burgess Meredith was directing us in 'Ulysses' and, at the final rehearsal before opening night, he was giving the actors directions on how and when to take their curtain calls. To the public this may seem very minor, but actors work long and hard to get the parts which then give them precedence when the curtain comes down and the audi-



Nancy and Carroll watch TV on the patio of Robert Brown's lovely estate which the O'Connors are currently renting. It seems like Carroll's having trouble with a channel.

ence shows its approval. At any rate, when Burgess was giving us our positions, Carroll happened to be six flights up in his dressingroom. Since there were so many other details to be attended to, Meredith forgot about Carroll. Consequently, O'Connor's curtain call position was not what it should have been. Therefore, when the opening night reviews came in—and incidentally they were the most glorious reviews for a straight play in ten years—Carroll, who had done quite a magnificent job, was somewhat overlooked.

"A few days later, Carroll came to me. 'Robbie, I'm going to give my notice,' he said. 'I'm saddened by the lack of regard for my gifts . . . but for as long as I stay around here, until they replace me, I'm not going to take any curtain calls . . .' At that time, I, of course, didn't know Carroll as well as I do today. Still, I sensed that he never said anything unless he meant it. He was a very mature man, even then, with the boldness of a poet, and the fey sensitive qualities of a great artist. I could tell he was very hurt because he felt he wasn't liked in his part.

"I don't know what possessed me at the time, except I knew that this magnificent man musn't be allowed to leave the play. I said, 'Carroll, my God, do you know what this play can do for you? . . .' I talked on and on and I convinced him to stay. In that instance, I was his big brother.

I'm happy to say I did the right thing. A lot of good came out of Carroll's way on account of that play.

"Fade in and fade out. A few years went by and Carroll was in Hollywood filming a picture, and staying at the Montecito Hotel in Hollywood. Since that is a hangout for actors from the East Coast, they have a bulletin board downstairs telling which actors are in residence at that particular moment. I just happened to be in the Hotel seeing somebody else, when I saw Carroll's name on the board. I ran up and knocked at his door and there was this immediate bond between us—because my love for Carroll and his wife is as open as his is for me and my family.

"Carroll told me he had just finished a picture and was going back to New York. Again, I played my infrequent big brother role. 'You can't go back, Carroll . . . You've got to stay here . . . Listen, in Hollywood, the streets are really paved with gold . . . You have to stay where the action is,' all of this said with great conviction and flourish, I might add. As I said, it is usually Carroll's habit to instruct me, but this time I talked him into staying out in Hollywood and I believe, because of this move his life changed again for the better . . .

"At that time, I was divorced. My daughter and I were living in a lovely home on top of a mountain. I took Carroll up and showed it to him. Immediately, he rented half of the house and sent for his wife. So Nancy and Carroll and my daughter Laurie and I shared the place for about a year and a half. During this time, his career really started to blossom. It's funny how everyone's life touches every other life . . . We all feed each other.

"Carroll is a man of deep passion and feeling. He sometimes conveys a beautiful, majestic arrogance that stands him in good stead as a star. The years since we first met have been good to Carroll. He's done many parts all around the world. Each role has been done with enormous force and power. In my mind—and I know many in my profession agree—Carroll O'Connor is the finest American character actor in the world.

"Nancy O'Connor is as different to really capture on paper as Carroll is. The only thing I can compare her to is a magnificent sailing vessel. A three masted schooner with lots of canvas coming into the harbor in full sail with the wind at her back. Every time Nancy enters a room, she makes that kind of an entrance and impact. She embodies all the qualities of Mother Earth. She's a magnificent, lovely lady. I marvel at the mystery of life which brings two such remarkable people as Carroll and Nancy together. Quite obviously, they were made for each other.

"From my point of view, having Nancy and Carroll as friends is as if Chase National Bank were my father, and the Pope, the High Lama and the Senior Rabbi were all members of my family, watching over me, projecting something remarkably constant and instructive and powerful.

"To give you one illustration of our friendship and Carroll's dignity I must tell a story on myself. About two and one half years ago, while I was still working on 'Here Come the Brides' I was a little short of cash one week. I called Carroll and asked him to loan me a thousand dollars. Naturally, he said yes. Now, you have to understand three things. First of all, I am capable of being the world's most organized man *except when it comes to money*. Second, Carroll is the most precise man in the world about everything—including money. Third, my brother is Carroll's tax accountant as well as mine.

"Soon after I borrowed the one thousand dollars, my brother and Carroll were at my home one evening and my brother told me I would be getting a tax refund from the government shortly. With great largesse, I turned to Carroll and said, 'You see, I'll have all this cash back soon, and the *first* \$1,000 goes to you.' Now, having said that, *in my own mind*, because of our closeness, I had already paid Carroll back!

"Two years went by. During that time, I had remarried. My wife, Anna, and her two children, Kim and George, and my daughter Laurie and I had become a very happy fivesome. Now, I'm always getting these romantic notions on the spur of the moment so one Saturday morning it just occurred to me that train rides were going out of style and I decided that Anna and the kids and I should go to the Grand Canyon by train. The banks were closed so, of course, I called Carroll.

"Do you have any cash on you? Like \$500 or so?

"There was a pause. 'Well,' Carroll said, and he sounded rather reluctant.

"Look, if you don't have it, I'll call around,' I said.

"No,' Carroll said, 'I've got it. I can give you five...'

"I told him I'd be right over.

"As I walked up Carroll's drive, he was standing in the doorway with a funny expression on his face.

"What's wrong?" I asked.

"For God's sake, Robbie,' Carroll replied, 'you could have at least *mentioned* the thousand dollars.' Now it was my turn to look confused.

"What are you talking about?"

"The thousand dollars I gave you two and a half years ago.'

"But I paid you.'

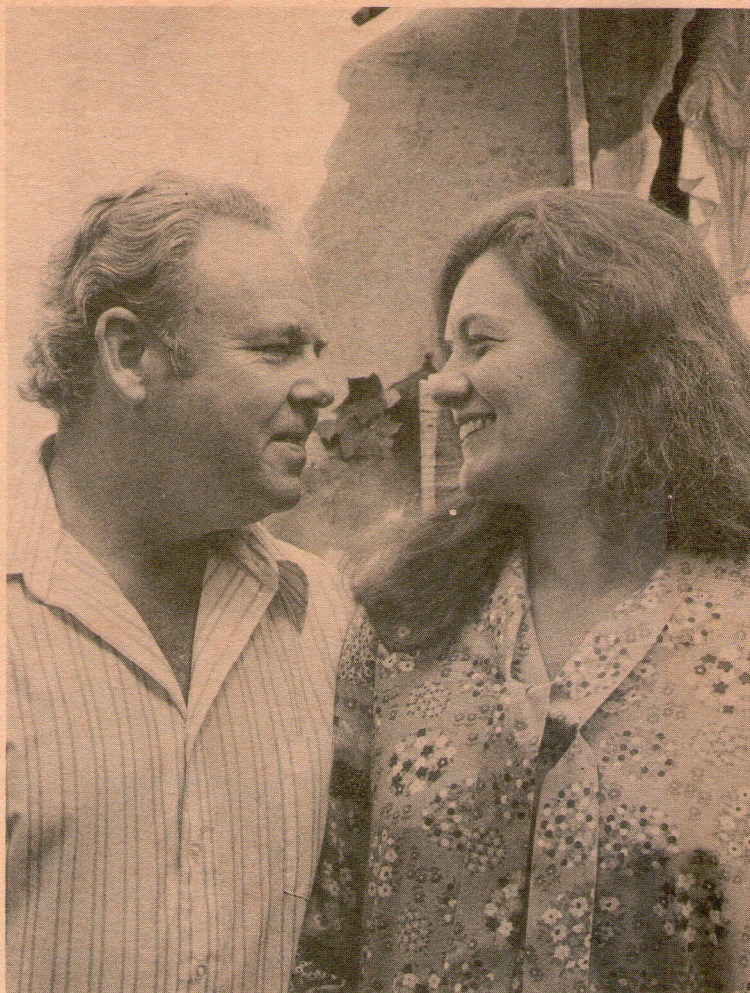
"No, Robbie, you didn't,' Carroll said.

"I didn't?' I replied rather weakly. Knowing Carroll and how thorough he is about everything, I knew he couldn't be mistaken. So we talked about it. For the moment, I was embarrassed, then actually it became very funny. At that point, Nancy came walking up the driveway. She had overheard part of our phone conversation and thought Carroll was loaning me \$5,000 instead of \$500. She also thought both of us were crazy, but she was determined not to say anything. So when everything got straightened away, the three of us stood there slightly hysterical—especially me—because I had a train headed for the Grand Canyon to catch.

"The only reason I tell this story on Carroll and myself is to illustrate the fact that Carroll is such a superbly tasteful man he didn't even want to tell me, his closest friend, that I was a clod. Needless to say, Carroll got back both the \$1,000 and the \$500.

"As a couple, Nancy and Carroll are the great balancers. Each takes care of the other. In his own way, Carroll is very bombastic and definite. Nancy, is equally as definite, but in a quiet, soft, feminine way which absolutely balances Carroll's explosiveness. He reminds me of an active volcano always erupting. Yet with this he is always a gentleman... A *gentle* man.

"Carroll's too modest to tell you, so I will. In addition to his acting, he's a fantastic writer. Several of his plays have been produced and he's written a movie which will shortly be filmed in Rome. He's an extraordinarily gifted man and I believe he's destined for enormous greatness. He's witty, intelligent, outspoken, a beautiful free spirit. Both he and Nancy are leaders, the type other people can't help sit in awe of...



"One of life's mysteries is what brings two such magnificent people as Nancy and Carroll together—they were made for each other," says their most devoted friend, Robert Brown.

"One of the reasons I'm happy to put my two cents worth in this story about Carroll is because you really have to know him well to appreciate the acting job he does as Archie Bunker. I found it absolutely awe-inspiring to watch him last season. He and Archie Bunker are so far apart in so many areas yet the way Carroll plays the character you know he's inside Archie's skin. Carroll is so brilliant and literate and sensitive. He's the exact opposite of a bigot. He has the keenest sense of justice I've ever seen in a human being. He has a penetrating mind that immediately spots and rejects anything which is false. But then Carroll can play any character in any country with any dialect and be superb. He's so rare that even the air he breathes is not everyday air—I know that sounds complicated, but he's so difficult to truly capture, and describe. At one and the same time he's a spectacular man, yet terribly enamoured of simplicity in his own life.

"You should see him at home, sitting around the dining room table, with a few friends. Suddenly, he breaks into song. Romantic words come out of his mouth. This beautiful man is suddenly emotionally involved and his eyes begin to water. Then Nancy looks at him and tears come into her eyes, too... and then you see the real essence of O'Connor... he's a tough, tender, magnificent unique human being!"



JEAN STAPLETON

Edith Bunker

**“GEE, ARCHIE, THE WORLD
WOULDN’T SEEM SO BAD...
IF YOU’D LAUGH MORE,
I THINK!”**

THE experience of watching Jean Stapleton turn into Edith Bunker right before my eyes has to be one of my great moments . . .

At lunch, in her studio dressing room, I sat across from a vivacious, attractive woman. I admired the turquoise pants suit she was wearing, and made a note of how much it enhanced the blue-green of her eyes. Her light brown hair has reddish highlights which framed her face and added warmth to her smile. She spoke softly, with great wit and charm, of her home, her family, the various facets of her professional career.

Then there was a knock on the door. The lady in charge of wardrobe for “All in the Family” came in to deliver the outfit Edith would be wearing in the show being taped that evening.

Jean excused herself. Moments later, she was back. I did a double-take. Gone was the chic, lovely Jean Stapleton. In her place, there stood dowdy Edith Bunker wearing a print housedress and a top coat which had been purchased at the Thrift Shop. The transformation was complete although make-up-wise Jean had done nothing at all to change her appearance.





Jean's mother, (left) opera diva Marie Stapleton Murray. Her rich voice thrilled concert audiences and church congregations.



Two views of Jean, as she looked at age eight, and again at sixteen. Very serious.

In her Stapleton pants suit, she walked lightly, head held high, a knowing glint in her eye. In the Edith getup, her shoulders slumped. Her head fell slightly forward. Her mouth began to sag at the corners. Her eyes seemed glazed as slowly she moved around the room. Even seeing her with my own eyes, I could have sworn that Jean had left for the day and had been replaced by another actress!

When Edith's wardrobe was back on its hanger, and she was Jean once more, I asked her to tell me about her conception of Edith Bunker . . . and then to discuss her own life story.

"My initial insight into Edith's character came from Norman Lear. He explained one important facet of her personality which proved to be a very good key that opened the door to my discovery of other dimensions to her as a person. What Norman told me when I first came to read for the part was that Edith is a person who has her head in the sand. Consequently, she is able to turn off Archie. To tune him out. She just doesn't hear a lot of what he says. She just doesn't listen. She's been living with Archie for so many years and this is her best defense. The moment Norman told me this, I was able to do a good

reading . . . It has become a very useful tool for me as an actress. Each time we do a show, I remember Norman's words—and they help me a great deal.

"Whenever discord begins in the Bunker home, Edith invariably buries her head in the sand. Although she has at times made the effort to be a peacemaker, she usually turns off because the conflict between Archie and Mike is so constant. I think Edith also puts her head in the sand about other family problems. That's her negative side and it is even evident in the way she keeps her house. She's not aware of the dowdy appearance of the house or what it would take to make it a more comfortable home.

"Now, to get to more appealing traits of Edith. She's a very warm human being. I love her for that. She's also terribly honest and intuitive. I adore the part. It's really funny. One of the best written comedy roles I've ever seen. Edith, bless her, usually comes in with a basic truth at just the right moment and that helps puncture Archie's balloon! Also, Edith tries to act as a buffer between Archie and the kids. She does that all the time, but so far she hasn't really solved anything. Still, she keeps at it. I guess it's necessary for the structure of the family.



Jean, as she appeared early in her career, as "Gwen" on CBS-TV soap opera called quite provocatively "Woman with a Past."

In 1955, Jean finally made it to Broadway, debuting with Mildred Dunnock and Judith Anderson in "In the Summer House."



"Edith recognizes Archie's bigotry for what it is. I've never questioned that about her. I mean, it doesn't take any great intelligence to know Archie's a bigot and Edith discerns that. She hasn't the intellectual capacity to analyze it but she's aware of it. For instance, she knows what will happen if the black neighbors come to dinner. You may remember our last script of the first season. After Edith invited Lionel's parents to dinner, she realized she'd made a mistake and she was scared to death of what Archie would say and do.

"I don't know how others see her, but in my own mind Edith is not a completely stupid person. She has native



intuition. She thinks slowly, and there are some areas she just can't comprehend. Also, she is somewhat browbeaten and intimidated, to say the least. So actually Edith's best method for survival all these years has been her ability to know when to turn off... when to make a comment... when to say nothing. Even *that* takes some brains! All these years, she's managed somehow to maintain a sort of peace in the family, and now that Mike's arrived on the scene, her peacemaking efforts are needed more than ever. I don't think Edith consciously realizes just what she does do to keep Archie from blowing his top—it's all just very intuitive on her part.

"As for me, I was born in New York City, on January 19th, and I grew up and went to school in the city, except for a brief period of five years when my family moved to Rockville Centre, Long Island. I'll always be grateful that I attended a heterogenously mixed school. Now that such things are in focus, and there is so much talk about school bussing and everything, I realize I was a privileged child attending such a school. It helped to eliminate the inherited prejudices which we all fall heir to.

"My mother's name was Marie Stapleton Murray. It sounds like the name of an opera diva—and she was a soprano and sang at concerts, in operas and at church.



Jean Stapleton in Warner Bros. "Damn Yankees", the musical in which she made her Broadway musical comedy debut.

Jean, with the late great Judy Holliday in "Bells Are Ringing." Judy personally selected Jean for the stellar comedy debut.

She had a magnificent voice, so she was a career-minded person and she opened up the world of music for me. My father, whose name was Joseph Murray, was a native of Baltimore, Maryland. He was in the outdoor advertising business. He was a very gentle, good person. He used to tease us and call himself 'the audience' because of my mother's performing.

"I had a brother older than me who passed away when he was quite young. At the time of his death, he was an aspiring actor and had done some interesting things in summer stock. Everyone felt he was extremely gifted. When he first started to perform, he took my mother's maiden name and called himself Jack Stapleton. Consequently, when my ambition to perform blossomed, I took the stage name of Stapleton, too. We both thought it sounded like a very distinguished name, one that would be well-remembered and unique and cute! I don't think things like that are important today. I couldn't care less if my professional name was Stapleton, or Murray, or Putch, which is my married name . . .

"Anyway, back to me growing up. After grade school, I entered Wadleigh High. As strange as it seems to me now, as a teenager in high school I was not at all interested in anything to do with drama. I was much more involved musically. I sang in all the choruses, and participated in glee clubs. I even had them put in my year book that I wanted to be a music critic. It was just an idle dream really. I hadn't decided what I wanted to do; being a music critic sounded like a good idea because then I could get into concerts free!

"Shortly after graduation, however, I decided to become an actress. Still, I had to work for a living, so I enrolled in

a school to learn shorthand and typing. My first job was typing in an insurance company. Then I advanced to a secretarial position. I worked winters and, during the summer, I looked for acting jobs in stock. But during World War II there was no summer stock to speak of, so for a while I just concentrated on being a secretary.

"As far as my own musical aspirations, I really didn't have any. They were pushed on me, not so much by my mother, but just by circumstances. My own desire to sing was very late in coming. As a kid, I felt one professional singer in the family was enough! But finally, I was persuaded to take voice lessons with a marvelous teacher in New York City. This was a good experience and I did become very interested in music. I even auditioned for a job in a church after I'd sung for a while. To my amazement, I was accepted and hired. So that's how it started and began to develop my voice. This was during the period after I got out of high school while I was doing secretarial work.

"Then I became involved with the American Theatre Wing School for Veterans. It was formed after World War II to help professional singers and actors use their GI Bill of Rights to take refresher courses as performers. It was really quite a wonderful place. In addition to the special music classes for veterans, they also had marvelous acting classes. At the time, Winston O'Keefe was the administrator. He subsequently produced 'Dennis the Menace' some years later. Anyway, the Theatre Wing was full of men but there were no women. So they put out a call for volunteer actresses and I was one of them.

"It was a great break for me. At no cost, I was able to take these marvelous classes. In addition, I joined the stock





During Broadway run of "Bells", Jean became Mrs. William Putch. (Right) Jean and Bill leaving for Pocono honeymoon.



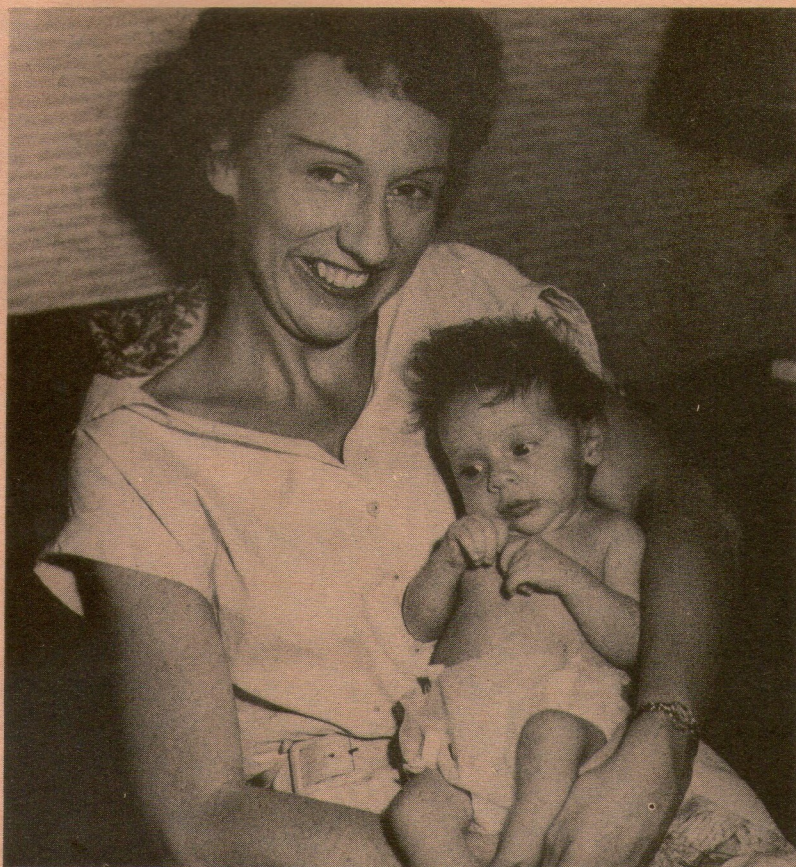
of the Theatre Wing. I worked in the Music Department and had a marvelous time going out and being the liaison between the veterans and the singing teachers. I frequently observed their lessons. I had a chance to go all around and visit many of the best teachers—and many of the worst in New York City. I watched and listened. Boy, that can be a real racket! You'd be surprised how many quacks I discovered. It was fascinating.

"Once I'd been bitten by the show business bug, I kept on going. I went on dozens of auditions and eventually wound up doing summer stock in New Hampshire, Maine, Massachusetts and Pennsylvania. Then I was cast in my first really big assignment—to go on tour with 'Harvey.'

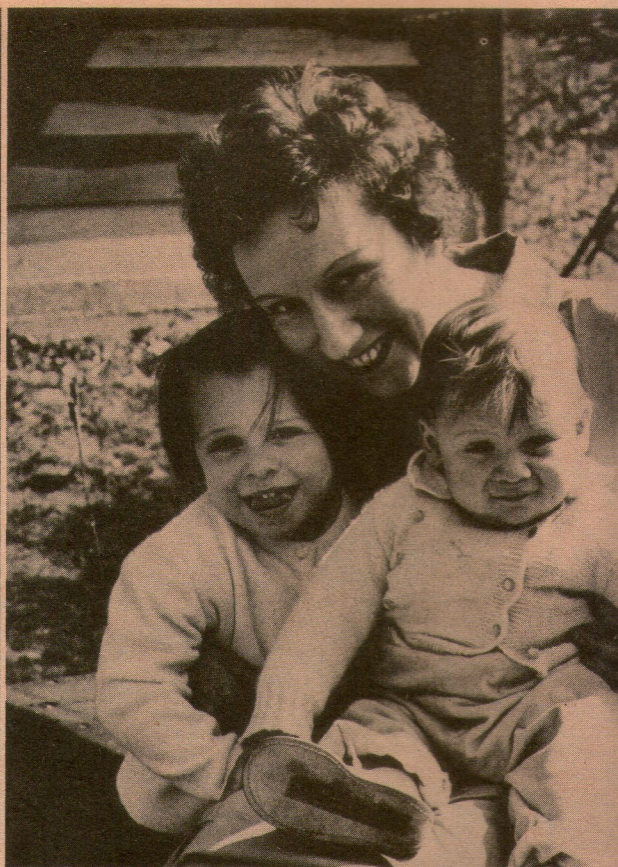
"One day, while I was on tour with the play, the stage

Jean Stapleton with Melvyn Douglas in the Broadway play "Juno" which had a short run.





Jean, with newly-born daughter, Pamela, just prior to leaving for Hollywood to make the film of "Bells Are Ringing."



Jean, at home in Caledonia State Park, with daughter Pam, then age three, and son John, who was a fast one year old.

manager of our show and his wife said they had a friend who was working at the Onley Summer Theatre. They invited me to come along and visit with them. At the time, we were appearing at the National Theatre in Washington, D.C., which is near Onley. So, I went. 'The friend' turned out to be 'Willaim Putch' who eventually became my Bill! After that summer, Bill went back to Pittsburgh to finish his college studies at Carnegie Tech. I continued to tour. After 'Harvey,' I did 'Come Back, Little Sheba' with Shirley Booth and Sidney Blackmer. We passed through Pittsburgh on tour and I saw Bill again . . . and our friendship began to develop.

"Also, during that period, I utilized my musical training and began to go on interviews for musicals on Broadway. I really was surprised by the fact that I could sing as well as some of the others who were auditioning. That gave me confidence. Then I did a reading for a play which George Abbott was interested in producing. I was only there reading because Eileen Heckert, who was supposed to do the reading had a conflict, so this agent put me in it. By a quirk of fate, it became a very successful showcase for me as far as Mr. Abbott was concerned. A while later, he offered me a part in my first Broadway musical 'Damn Yankees.' Before that, however, I finally made my Broadway stage debut in a straight, non-musical play, 'In the Summerhouse' which starred Judith Anderson and Mildred Dunnock.

"By this time, George Abbott had finished preparing 'Damn Yankees' and he actually had written a part for

me. So, at last, I made my Broadway musical debut. While I was doing that show, Bill became head of the school at the Pittsburgh Playhouse. He eventually gave up that position after five years and came to New York to seek his fame and fortune.

"Meanwhile, after 'Damn Yankees,' I was cast with Judy Holliday in 'The Bells Are Ringing.' She was really a fantastic lady as well as a great talent. In fact, it was because of Judy that I got the part. She remembered having seen me do 'In the Summerhouse,' and she said, 'I want that woman to be in my play.' It was amazing to me because it had been two years since she saw me do 'Summerhouse.' Of course, I was very grateful to her and very flattered that she had remembered my performance. At any rate, it was during the time I was in 'Bells Are Ringing' that Bill and I were married. That was really a lucky company, matrimonially speaking. There were quite a few marriages during the run—including that of Frank Aletter to Miss America, Lee Ann Meriwether. Yes, indeed those Bells really rang!

"When we were first married, we lived in New York City and went down to Pennsylvania for the summers. Bill had started operating a summer theatre in Fayetteville, Pennsylvania, called The Totem Pole Playhouse. He still runs it. For a while, we continued commuting back and forth. Then one summer Bill decided he didn't want to live in New York anymore. He just didn't like it. All this time, he had been a booking representative for Columbia Concerts. He gave that up and he and a partner



Jean plays Mrs. Strakosh, the "matchmaker" for Barbra (Fanny Brice) Streisand and Syd (Nick Arnstein) Chaplin in Broadway stage version of "Funny Girl."

formed a Children's Theatre. It started out small and has grown over the years until it's become larger than our summer theatre in terms of economics. The Company puts on plays for children during school time, financed to a great extent by cultural grants. It's really a labor of love. Bill's company tour continually. It goes back into rural areas where children have never seen a live play before. The response has been so wonderful.

"Because of the Children's Theatre, and Totem Pole, we left New York for good. Ever since, we've made our home in Chambersburg, Pennsylvania. Actually, we live inside Caledonia State Park. It's lovely there. We have a log cabin style house, equipped with all the modern conveniences, of course. It sits on a mountainside, opposite a golf course, on state property. We own the house. The state owns the property. Officially, it's called a camp site. It's really great if you don't care about owning the land, or having golf balls come up on the lawn. We don't play golf, so we throw them all back!

"I forgot to mention that I also became involved in films after I did 'Damn Yankees' on Broadway. George Abbott was the executive producer on the picture and he picked up the entire New York cast and, except for the addition of Tab Hunter, the whole company came to Hollywood. I followed that by doing the film version of 'Bells Are Ringing.' I played the same part I had done on the stage, although in that instance most of the New York cast was not in the film.

"Anyway, going back to my domestic side, by the time

we moved to Pennsylvania I was doing 'Funny Girl' with Barbra Streisand and Sydney Chaplain. But I'd been in it long enough anyway, so I didn't mind leaving. From the moment we moved, I have loved living in Chambersburg instead of New York City. Bill is able to carry on his business and I am still free to leave and make short commitments to do plays, or whatever. We're both very flexible. We believe that if we fulfill ourselves as individuals, our marriage will be a better one. I've found that by preserving a certain amount of our own individuality, our marriage has remained wonderful.

"The children are a great joy to us. My daughter, Pam, was born on July 31st, 1959. She's now twelve going on eighteen! My son, John, was born on July 27th, 1961. Right now they're waiting to come out to California as soon as I get a house. Meanwhile, they're both involved in the summer theatre back home. They love it. They've played parts for a number of years. In fact, Pam has done so many plays, she had to join Equity this past summer when she did a chorus part in 'Hello Dolly.' Now, she's a real pro.

"I'm very proud of what my husband has built up at Totem Pole. It's a non-star resident theatre, similar to a repertory company. Bill produces and directs the whole operation. It's a lovely theatre and it has an important place in our community. Do you know, the theatre burned down in November of 1969 and the townspeople all pitched in to help us.

"Bill and I had no idea how we were ever going to reconstruct the theatre. . . . then our friends and neighbors and people in the community we didn't know decided the theatre was too important to the town to leave it in ashes.

"Within hours, contributions began to pour in. An architect donated his services free to design a new theatre. The local plumber installed all our plumbing at no cost, a generosity that was equalled by other technicians, craftsmen and suppliers. Why, even a theatre in another town did a benefit to raise money for us, and the granddaughter of one of our stockholders got together \$178 and sent it to the theatre from her home in Sweden. Bill and I knew the people enjoyed the Playhouse, but we didn't know how much they loved it until the fire. So, the Totem Pole Playhouse re-opened nine months after the day it burned!"

I asked Jean if she thought her children would go into show business.

"Well, my daughter might. She just seems to belong. That's all Pam wants to do summertimes is to be around the theatre. Johnny can take it or leave it. He enjoys it, but so far he isn't really dedicated. However, he *did* do three solid weeks of running the 'follow spot' for 'Hello, Dolly.' That means he had to stay in back and work the spotlight, moving it as the principals moved on stage. He did it very well, too, for three weeks and two matinees. . . . and he didn't even get bored! That's something for a boy who is only ten.

"Incidentally, the children are thrilled about living in California for a while. They arrived here in August, as soon as I found a house. Bill came on later, when the Playhouse season was over. We've rented a lovely four bedroom place in Westwood, with a yard that has fig trees and lemon trees and a beautiful pool. Pam and John are enrolled in school this semester and really enjoying themselves. Having my family with me while we are doing 'All in the Family' has really made my life complete."

I asked Jean how she felt about winning the Emmy earlier this year.

"Well, first of all, it was an honor just being nominated. Really, I was very surprised. I have to give credit to Nor-



Jean, the favorite star of hubby Bill's Totem Pole Playhouse, seen in four of her outstanding roles. Top: (left to right) Bloody Mary in "South Pacific", "The Showoff" with Doug Aubrey. Jean and a feline friend in "Everybody Loves Opal."



Madame Acarti in "Blithe Spirit." Jean, during her 1961 performance as Mrs. Ochs in the play "Rhinoceros", starring Zero Mostel. Jean as Dolly Levy in "Hello Dolly" the last play she did at home prior to beginning taping for new TV season.

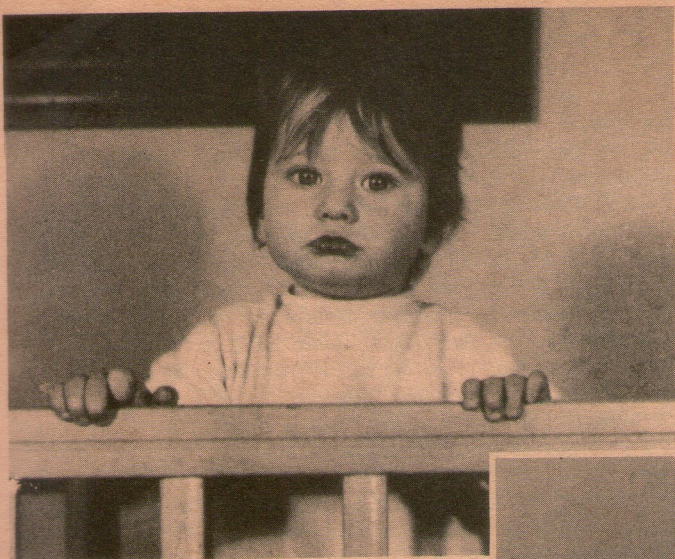
man Lear and John Rich and the other creative talent behind the scenes. I think it's one of the best written programs I've ever encountered, or seen, or read about. It's my privilege to be in the show working with Carroll and Sally and Rob and Mike and the crew has been marvelous.

"Then, too, my mail has been fabulous. The letters have been so encouraging. 'Keep up the good work,' they say. 'Thank you for letting us laugh,' they write. It makes you feel you're not just doing a job, but that the show has a purpose, a meaning. And, of course, our great purpose is to make people laugh. And perhaps to make some people think. An actress couldn't ask for more . . .

"I've been involved with this show for nearly four years. Carroll and I made the first two pilots. Then when ABC decided not to go ahead, I did a film for Norman Lear called 'Cold Turkey.' All during that time, I wasn't

discouraged. Frankly, I don't tell this to too many people, but right from the beginning I had the feeling this show was going to get on the air. I didn't even tell Norman how I felt. You see, I'm superstitious. Besides, these kind of hunches you don't broadcast. Anyway, I just had a feeling that eventually 'All in the Family' would get on the air. I never lost hope. Thank goodness, my hunch was right!"

It was time for Jean to put on her Edith clothes and go on to Stage 31 where "All in the Family" was being taped. Once again, I watched this magnificent lady transfer herself from a lovely woman into a dowdy housewife. You'd really have to see it to believe it—so please take my word for it—Edith, the dingbat, is in reality a lovely woman with a marvelous sense of humor, a great deal of warmth and personal charm—and her head is definitely *not* in the sand!



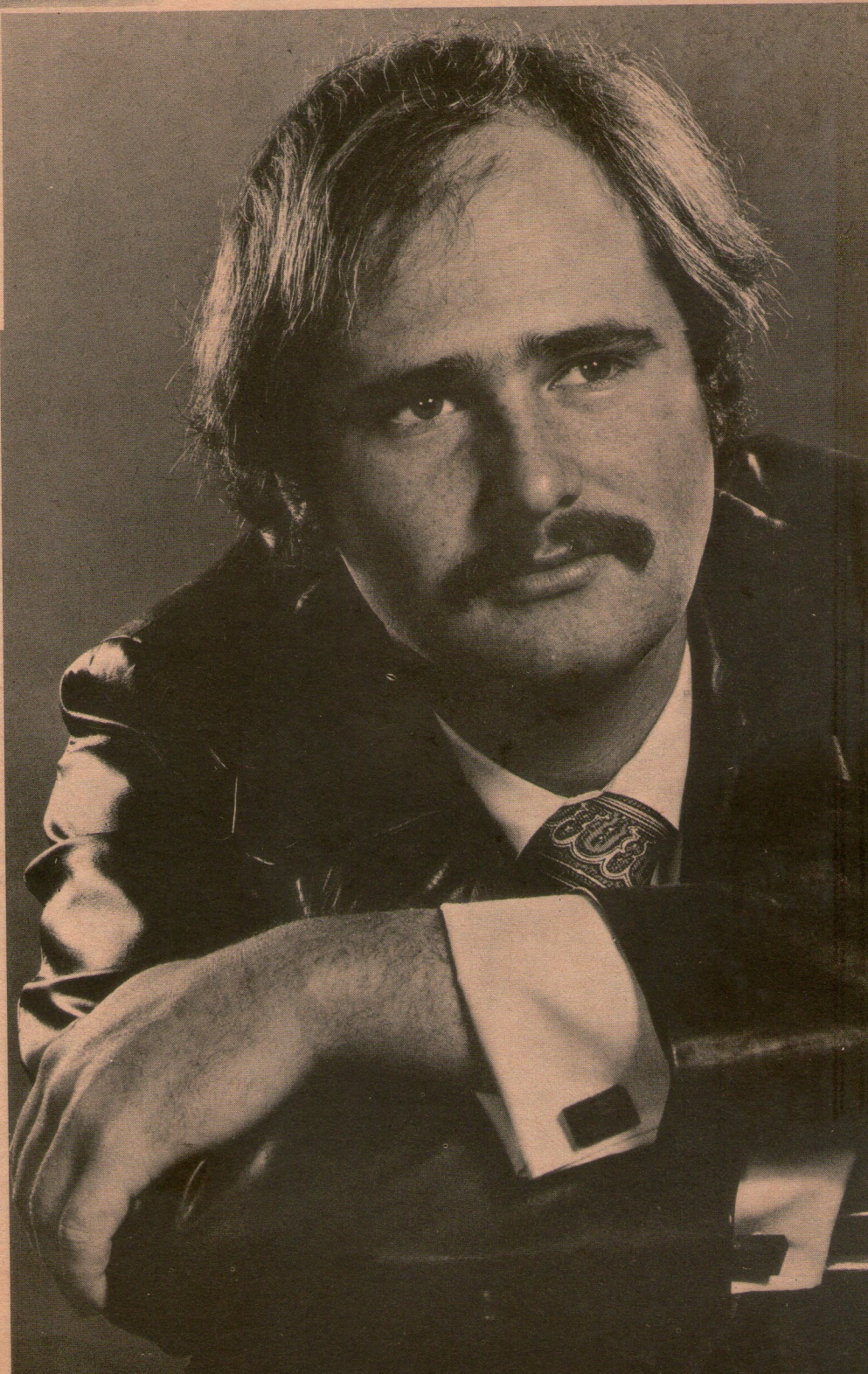
HE STANDS in Archie's livingroom, all 6'2" of passionate young liberal, eyes flashing, moustache quivering, arms ready to flail the moment his father-in-law finishes spouting his latest Bunkerism.

Mike Stivic, as played by Rob Reiner, comes across as the real thing. He's a dedicated, dyed-in-the-wool humanitarian who's studying to be a social worker so he can uplift the world, but who is temporarily bent on uplifting his own immediate and most persistent adversary—although he knows it's a lost cause.

One of the reasons "All in the Family" has been such a tremendous hit is due to the flawless casting. Rob Reiner, whether he's shouting back at Archie, or nibbling Gloria's

ROB REINER
Mike Stivic

**"WHO
WOULD
HAVE
THOUGHT
I'D
GROW
UP
TO BE
ARCHIE
BUNKER'S
SON-
IN-
LAW!"**





Proud Poppa, Carl Reiner, with a very nattily dressed two year old obviously about to take his very first solo steps.

"Hey, Mom, it's for you . . ." Rob, at 2½, playing the game of answering service.



ear, is looking blank while his mother-in-law pronounces her latest malaprop, is just about perfect. He makes you believe in Mike from the slump of his shoulders to the occasional shuffle of his oversized shoes. . . . And when Archie calls him "meathead" or "you dumb Pollock," we laugh, yet our heart goes out to Mike.

Rob Reiner, at twenty-four, is a skilled performer, an intelligent actor who has come into his own on "All in the Family." As the son of producer-director-writer-actor Carl Reiner, Rob grew up with a fairly good-sized monkey on his back—the problem of how to emerge as a personality in his own right. That he has succeeded so brilliantly at such a young age is a credit to Rob, the son, and a tribute to Carl, the father.

When I talked to Rob, I asked him to give me his impressions of Mike Stivic, as he saw him and portrayed him.

"Well, I try to see Mike in terms of his political views which come very close to mine except for the way Mike expresses them. He articulates his ideas with a lot more verve than I would. He uses many more clichés. He's really a textbook liberal. He reads a good deal and parrots a lot of what he reads. He honestly feels the things he says and, of course, his views are the opposite of Archie's. But in his way of expressing himself Mike is, shall I say, as 'Full of it' as Archie is!

"When it gets down to the nitty-gritty, when push comes to shove, Mike probably would do a lot of the same things Archie does. I mean, he feels certain ways, but he's living in a vacuum. He doesn't have a job. He doesn't have to support a wife. He has no responsibilities. He's living off of Archie. It is those character flaws in Mike that make him bearable to play. Those traits gave me something as Rob Reiner the actor that I could sink my teeth into. If I didn't have them to play off of, I would be a sort of cream puff, goodie-goodie, upstanding young American boy. In fact, when we first started doing the show, this is the way he came off in my eyes. So Norman Lear, John Rich, Carroll, myself, and the writers had to find flaws in Mike's character so I could play him. After we found a few, it helped me to get into the role.

"On an intellectual level, Mike hates everything that Archie stands for. But you have to look at Mike on two levels. On an intellectual level, he's completely different from when he's acting emotionally. For instance, in one of the shows for the new season, Mike professes to be very liberal and open-minded about Gloria posing in the nude for an artist friend of his. But when Gloria actually does it, Mike's as uptight as Archie. Intellectually, he spouts completely different ideas from Archie; they are at opposite ends of the stick. Emotionally, I feel he's probably very close to Archie in many ways.

"As far as Mike's feeling for Edith goes, we don't really have much of a relationship on the show. At least up until now it hasn't been too deeply explored. Mike thinks his mother-in-law is a nice lady. You know, an ignorant lady, but very sweet and harmless. Whereas, Mike usually thinks of Archie as being harmful to what he's trying to do for the world and what he believes in.

"In relation to Gloria, Mike is trying to get her to change, to think more liberally. After all, she's been brought up in a family that's thought one certain way. Now Mike is the person who is trying to open Gloria up in her attitudes toward the world. A lot of people wonder how Gloria and I ever got together in the first place. Last season, it was never fully explained. I suppose we are going to do a show on that this season. However, first of all, my writing partner, Phil Mishkin, and I did a script in which we detailed one phase of our courtship. It flashes back to my first meeting with Archie, when Gloria brings me home to dinner. But at that point, Gloria and I had already been going together for a while.

"At the beginning, when the show first went on, I think we all had the feeling it might not go over. I personally felt it would be a critical success, but I didn't know how the mass audience would take it. Frankly, I was very surprised that we were received so well. Yet, when I think back on it, I realize it's a show in which everybody in the viewing audience can identify with the characters in their unique own way. Some of the audience sees Archie as their hero. To many, he represents a man who is finally saying out loud things that they would like to say. Other people think Archie is an out and out narrow-minded bigot. So we appeal to people on both sides of the fence. For that reason, we've wound up with a gigantic audience.

"As for Mike and Lionel, they have a very good relationship. They are really good friends. The way I see Lionel as a character, he's younger than Mike, probably a senior in high school. We like each other. We're pals. As for Lionel and Archie, that's a curious relationship! Archie doesn't like blacks, but he likes Lionel. In fact, a lot of the humor comes when Archie makes remarks against black people right in front of Lionel. It's obvious, Archie's totally unaware of what he's doing... and of course there's the beautiful part of Lionel's character, when he puts Archie on. As Mike, I get a big kick out of that!"

Now that I knew his thoughts and feelings about Mike Stivic, I wanted to know all about Rob Reiner.

"I was born in New York City, on March 6th, twenty-four years ago. For the first seven years of my life, we lived in an apartment house in the Bronx. My father was working in the 'Sid Caesar Show' then. When I was little, he was still Carl Reiner, performer. He hadn't become a professional writer as yet. Oh, he did do some writing, I guess, but he just didn't get credit for it at first.

"After my father had performed on Sid's show for a number of years, he became one of Caesar's writers and things began looking up. I mean, that's when we moved from the Bronx to the suburbs, to New Rochelle. I suppose my father really officially felt like a writer when I was around nine or ten. You see, every summer our whole family would move out to the beach on Fire Island. It was there he wrote 'Enter Laughing,' which was made into a play and then eventually into a movie.

"Yes, I guess I was about nine or ten when I first remember my father actually sitting down and seriously writing something. Right after that, he started working on the pilot idea for what eventually became 'The Dick Van Dyke Show.' Originally, he had written it as a pilot to star in himself.

"The only thing about my childhood that could be described as out of the ordinary dates back to our days in New Rochelle. I mean, when my parents entertained, instead of having the people next door, Sid Caesar and Mel Brooks and all sorts of other celebrities would be in our livingroom. Still, I was just a kid and to me my childhood seemed normal—at least on the outside. But at the same time, I was a crazy kid, very moody and depressed for most of my childhood.

"I was the first born son in a Jewish family which automatically put some extra burdens on me. I have a sister, Sylvia Ann, who just turned twenty-two, and a brother, Lucas, who is eleven. At any rate, we lived in New Rochelle for about five years, then we moved to California in 1959. My father was working on the 'Dinah Shore Show' at the time. I went to my last year of junior high school out here, then I entered Beverly Hills High School from which I graduated. The first time I got interested in the theatre was in my senior year at Beverly.

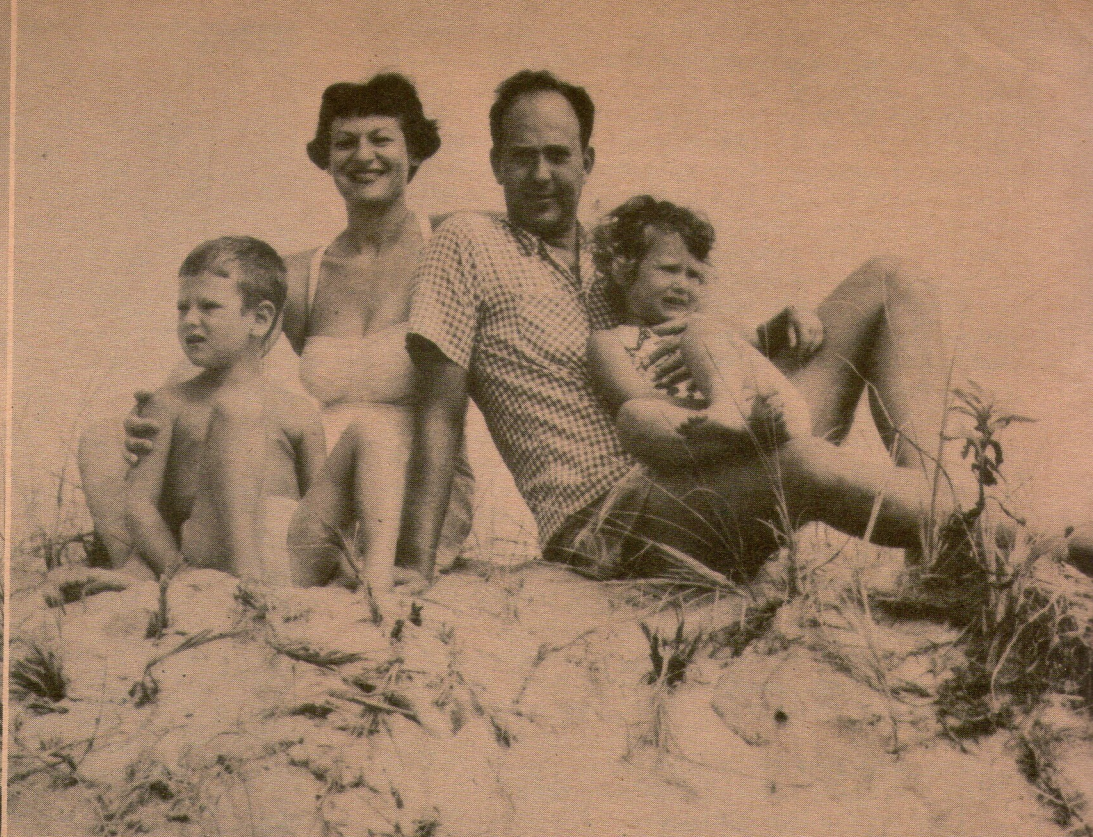
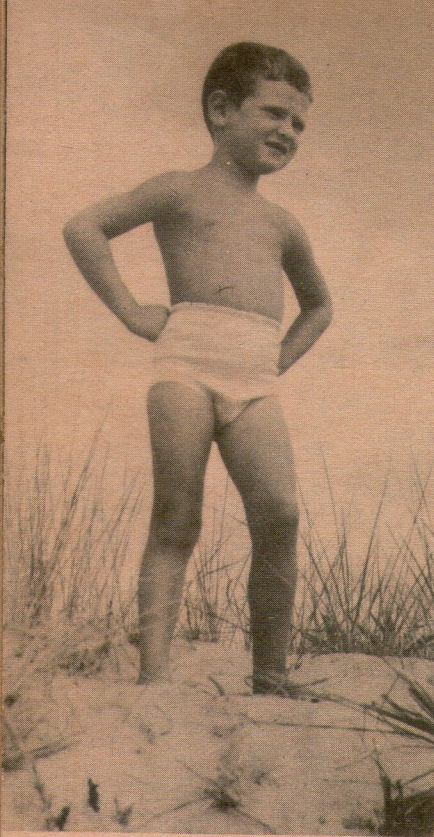
"I guess I'm getting ahead of myself. Let me tell you about my mother. I guess you could call her a housewife, but she's also a great artist. In fact, she was an artist



"There must be a faster way to get into Manhattan!" Rob, riding the neighborhood "rental" burro around the Bronx.

"Gee, I made it. I already have my diploma from nursery school. How 'bout that!"





The Reiners during a summer on Fire Island. Rob, Mom, Dad, sister Sylvia, beaching it. Note young swimmer, left.

Rob with his "best friend" a beautiful German Shepard named for Rin Tin Tin...



before my father married her. She also used to design sets. They first met in the Catskill Mountains where my father worked for a while as an entertainer and my mother was the set designer for some of the shows. One day some guy at this resort said, 'Carl, I want you to meet Estelle. She's a great girl so be nice to her.' And my father's been nice to her ever since! Now, recently, since both my sister and I have moved out of the house, and only my brother Lucas is there, my mother has started painting again. As a matter of fact, she just recently had a one woman show at a gallery at Beverly Hills. She sold twenty of her paintings which is fantastic. She paints every day. She's really great.

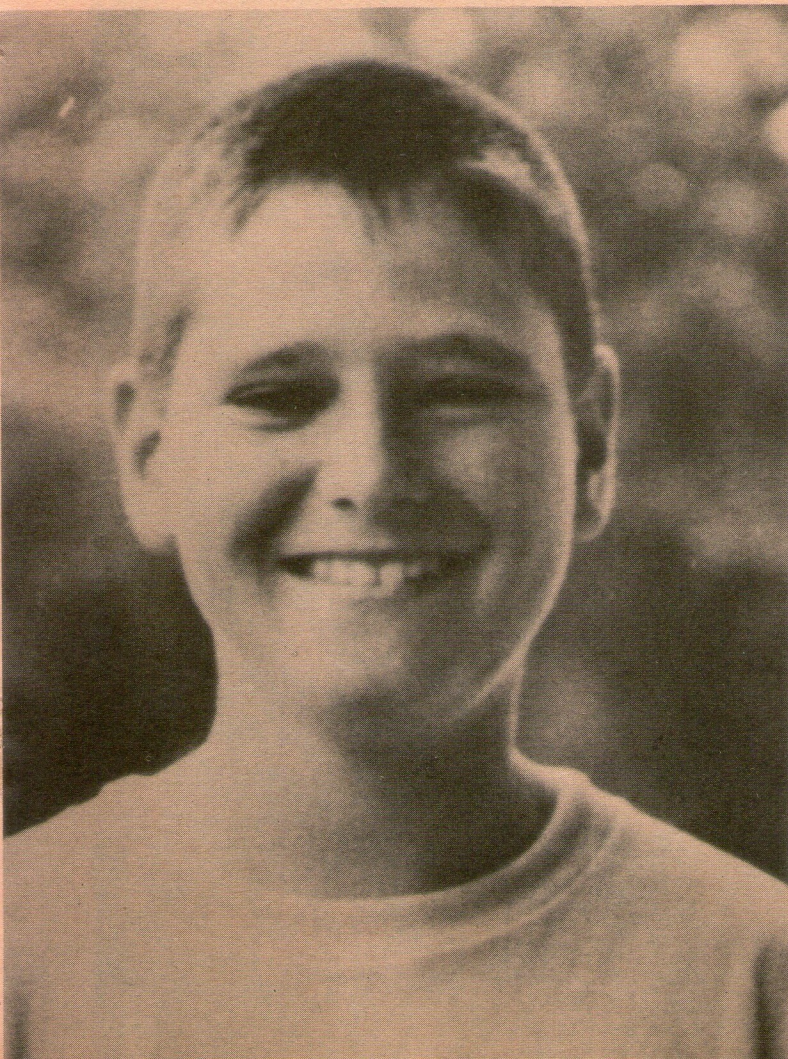
"I remember when I was growing up, my father always used to tell me that actually my mother was the more creative of the two of them. Now that I'm older I can see what he meant. I don't know if it's really fair to make that comparison, though, because my father is certainly a very creative man, and my mother is extremely creative, also. She's also a good singer and plays a number of musical instruments by ear. She's a fabulous interior decorator. As you can see, she's a very special lady.

"My mother always has been more of a driving force behind me than my father. She's been the one who really encouraged me. My father didn't want me to get involved in show business. He never discouraged me, but at the same time he never encouraged me, either. I think a lot of it stems from the fact that he felt I might run into difficulty being compared to him, and trying to compete, although he never came right out and said that. Then when I first started in show business, he didn't think I was very good. As a matter of fact, he thought I was terrible. But he never said anything about *that*, either.



"My sister Sylvia and my mother with me on a very important occasion. I turned age 13, made a speech about becoming a man, and went through the ceremony of being Bar Mitzvahed."

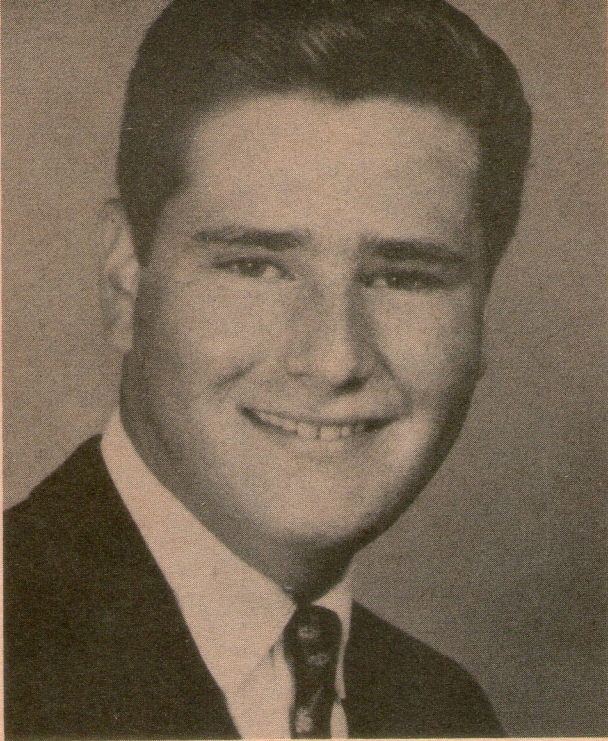
"I was a big hit at summer camp in 1959. I remembered to show up for the picture!"



"When I was little, I was a funny kid around my friends, but I never wanted to act. I never wanted to write. In fact, I never wanted to do anything! But what happened was when we moved to California, at first I didn't have any friends. I was sort of by myself. By the time I was in my senior year in high school things had changed. I joined the drama group and suddenly I found myself with lots of friends and a great deal of acceptance. That made me happy. I thought to myself: Hey, this is all right. So I've stuck with it.

"When I was growing up, I went through a whole list of things I wanted to be. Mainly, I had settled on two occupations—I would either be a ball player or a doctor. I was very involved in sports when I was a kid. I played baseball, football, I loved it. My real idol was Willie Mays. As far as being impressed by the celebrities who came over to our house, I never was. Like I said, I was a kid, they were grownups. That was that. But while I wasn't impressed, I was interested. When my parents had their parties, I used to love to sit for hours just listening to them and their guests talk. Obviously, this is where I was influenced. I'm sure of it. Having the opportunity to hear such great comedy minds at work left a lasting impression on me. I was fascinated by what the people said, not who they were. I'd spend hours with my father and his friends until I reached the point where I could relate better and feel more comfortable around grownups than I did around kids my own age.

"But in 1960, when I entered Beverly High, I was still sort of on the fringe, the outskirts, away from it all. Then came my senior year. I joined the drama group and things began to open up for me. My first performance was in 'Our Hearts Were Young and Gay.' No, actually, this was my *second* performance. My first one, which I forgot to



"I made it! This is my graduation picture from Beverly Hills High School. I was all set to go into the world—sort of."

tell you about, was in our Synagogue back east. I played Haiman, the Terrible, in a Purim play! Anyway, at Beverly, I did one of the two leads in 'Our Hearts' and my friend Larry Bishop (Joey's son) played the steward on the boat. Then I did 'Carousel.' I had a bit part in that. Since I'm definitely a non-singer, I played a cop.

"After I graduated, in 1964, I went to apprentice at the Bucks County Playhouse in Pennsylvania. I was there for the whole summer but I only got on stage once. I did a walk-on in a play starring Shelley Berman. I didn't act much, but I did learn how to build sets and how to clean up and paint! Even that was a lot of fun.

"It's ironic, after wanting to be a ballplayer, or a doctor for most of my life, by the time I graduated from high school, I had become firmly committed to a show business career. It was just like all of a sudden my whole world opened up. Suddenly, I was included again. I was one of the gang. I felt very good about it, so that's why I had gone to Bucks County.

"Actually, I suppose now is as good a time as any to admit that I've finally gotten over being uptight about

"My 18th summer at the Priscilla Beach Playhouse. I did the lead in my father's play 'Enter Laughing.' The folks came all the way in from California to see me perform."





"This is a photograph of a writer—me—when I was hired for the 'Smothers Bros. Show.' Doesn't the beard look literary?"

people coming up to me and saying, 'Oh, so you're Carl Reiner's son.' I confess it used to be a sore point with me. It was especially tough when I was about eighteen or nineteen and first trying to get work in the business. It used to annoy the hell out of me because I was still searching to find an identity for myself. I wanted people to accept me for what I was rather than whose son I was.

"Then, in 1965, following the summer at Bucks County, I enrolled at UCLA as a Theatre Arts major. For some reason, I didn't fit in there. I wasn't a quick joiner. So I felt like an outcast again. But I managed to make a few friends and, by the time I left UCLA, I was considered one of the better actors.

"In the summer of '66, I went back east again and became a member of a resident company at the Priscilla Beach Theatre in Plymouth, Massachusetts. While I was there, I played everything from Squire Weston in 'Tom Jones' to Bob in 'Mary, Mary.' I also did the lead part of David in 'Enter Laughing.' My father and mother came

all the way from California to see me. I didn't know it at the time, but my father thought I was terrible. Still, I was getting laughs. Everybody seemed to like me. Besides, my father told me he thought I did a good job. I accepted his praise, but inwardly I had a hunch he wasn't too convinced of my ability!

"The next summer I produced and directed 'No Exit' at the Roxbury Theatre in Beverly Hills, along with a couple of friends of mine. After the first performance, my father came backstage, shook my hand, looked me straight in the eye, and said, 'That was good. No bull. I really mean it.' It was the first time he ever said words which to me meant: 'I sanction you as a performer.' It was also then that he was able to tell me how terrible I had been up until that time.

"*That was the major turning point in my life.* Of all the things that meant anything to me, most important was winning my father's approval. Of course, every son has that kind of hangup. But in our case it was probably more

highlighted by the fact that we were both in the same business. Therefore, when he came backstage that night and told me he really thought I was good, it was an enormous turning point. Because at the same time, he also said, 'I have no worries about you. You're going to surpass me. You'll be just fine.'

"After 'No Exit' I started an improvisational theatre group called The Session. That was just about the time I was winding up my studies at UCLA. I also did some bit parts on TV; shows like 'Gomer Pyle,' 'That Girl' and 'Andy Griffith.' I also got together with a guy who's now my writing partner, Phil Mishkin, and a few other friends. Phil had just gotten his Master's Degree at UCLA, that's where we met. The Session stayed together as a group for about a year. We did a number of TV programs like the 'Tonight Show,' the 'Joey Bishop Show,' the 'Hollywood Palace' and the 'Mike Douglas Show.' Then we did some club dates at places like 'The Hungry I' in San Francisco. We also had our own theatre for about three months on Sunset Boulevard and we went to New York for a while. Then Larry Bishop and I broke away from The Session and formed our own nightclub act. We played San Francisco, a place called The Troubadour. It was a very creative period in my life. Larry and I were writing about ninety per cent of the material.

"Next, I got involved with a group called The Committee. Most of the other guys were from San Francisco. We did improvisations and comedy sketches. Then I left them and started working as a writer on the 'Smothers Brothers Show.' Actually, it was their summer replacement show starring Glen Campbell. Tommy Smothers produced it. When the summer was over, I was hired to write for the regular 'Smothers Brothers Show.' I stayed at that job for eight months. I left because suddenly I had a sort of nervous collapse. It lasted for about three months. I moved back home with my parents until I was able to function again.

"When I was feeling better, I got together with Phil Mishkin again. I hadn't seen him for about eight months. He showed me something he had written. It was called 'An Evening of Dirty Plays.' I was very enthusiastic about his material and became very much involved. In my mind, it was the best work I'd ever done in my life in terms of show business. The thing that meant the most to me. It was also the vehicle which got me 'All in the Family.' The talk we aroused got me this show.

"Mishkin's material consisted of three one act plays. I directed two of them, acted in one of them, and Phil and I put the evening on together. One of the plays was called 'The Howie Rubin Story' which is the one I starred in. It was virtually a one man show. I was on stage by myself for about forty minutes. From that time on, I started working with Phil again. I realized we had a fantastic relationship going for us. Subsequently, we wrote a screenplay based on 'The Howie Rubin Story' for Gary Marshall, who's half of the team of Belsen and Marshall which produces 'The Odd Couple.'

"Once Phil and I were functioning as a writing team again, we got a lot of work. We did six scripts for Andy Griffith's 'Headmaster'; we did a script for the 'Shirley MacLaine Show,' then we wrote one for 'All in the Family.' This was a very exhilarating period in my life. I didn't miss acting. I love writing. In fact, what I'd like to do most is write and direct and produce. That's what I hope to do when we finish with this series. I enjoy acting but

I love writing. In a way, this series has been a big detour in my life. I'm not complaining, believe me! Besides, we only work half a year on 'All in the Family.' That leaves the other half to write and do other things. At the moment 'Phil and I are still writing and directing some spots for a show called 'The Great American Dream Machine.' We have a few other writing projects cooking for when vacation time comes around again.

"As far as me being cast as Mike on the show, I read somewhere that Norman Lear said it happened because he remembered me from when I was eleven years old. The fact is I was only seven or eight when Norman first met me! He used to see me around the house—I guess when I was in one of my crazier moods—and he was actually the first man who thought I was funny. In fact, he was the first one who told my father he thought I was a funny kid at a time my father really didn't think so! Norman always used to remark about what a good sense of humor I had. To be honest, I can't remember what I did or said, but it must have been something zany enough to make him remember me all these years!

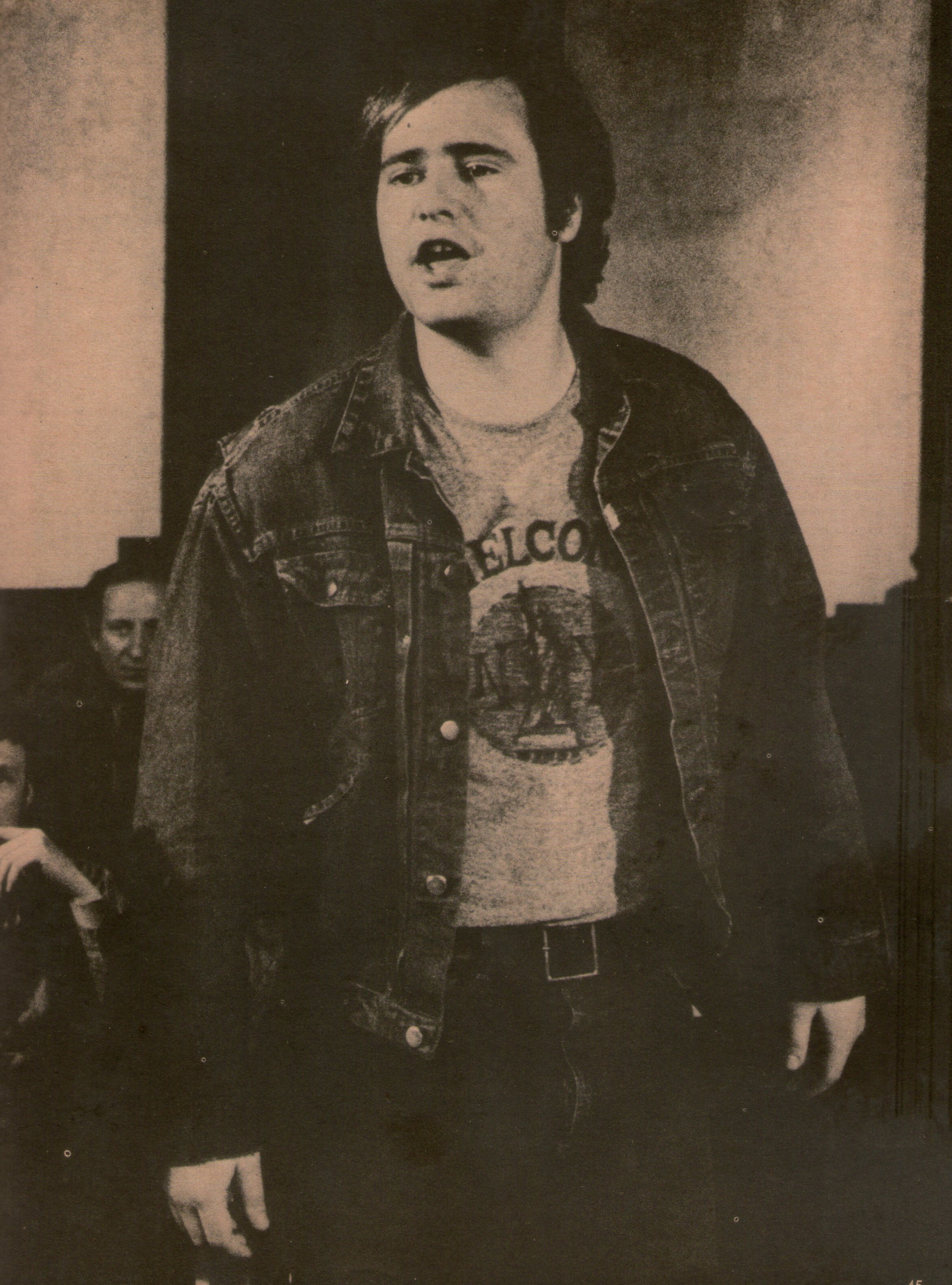
"As a matter of fact, to be perfectly honest, you know Norman originally started working on 'All in the Family' four years ago. Well, I don't know if he told you, but I was up for the part of Mike the first time around. I didn't get it. Why? Because I was too young and also because I was terrible. Anyway, three years passed. Norman asked me to come in and read for him again. In the interim, I had done one lead on a 'Headmaster' show, acting in a script that Phil and I had written. Norman had seen me on that and I guess he liked what he saw. So I came in and read for him again and this time I got the part. Simultaneously, Phil and I also wrote a special for Norman and his partner, Bud Yorkin, called 'Robert Young and the Family.' Anyway, I'm extremely grateful to Norman for asking me to become a member of such a fabulously creative TV company.

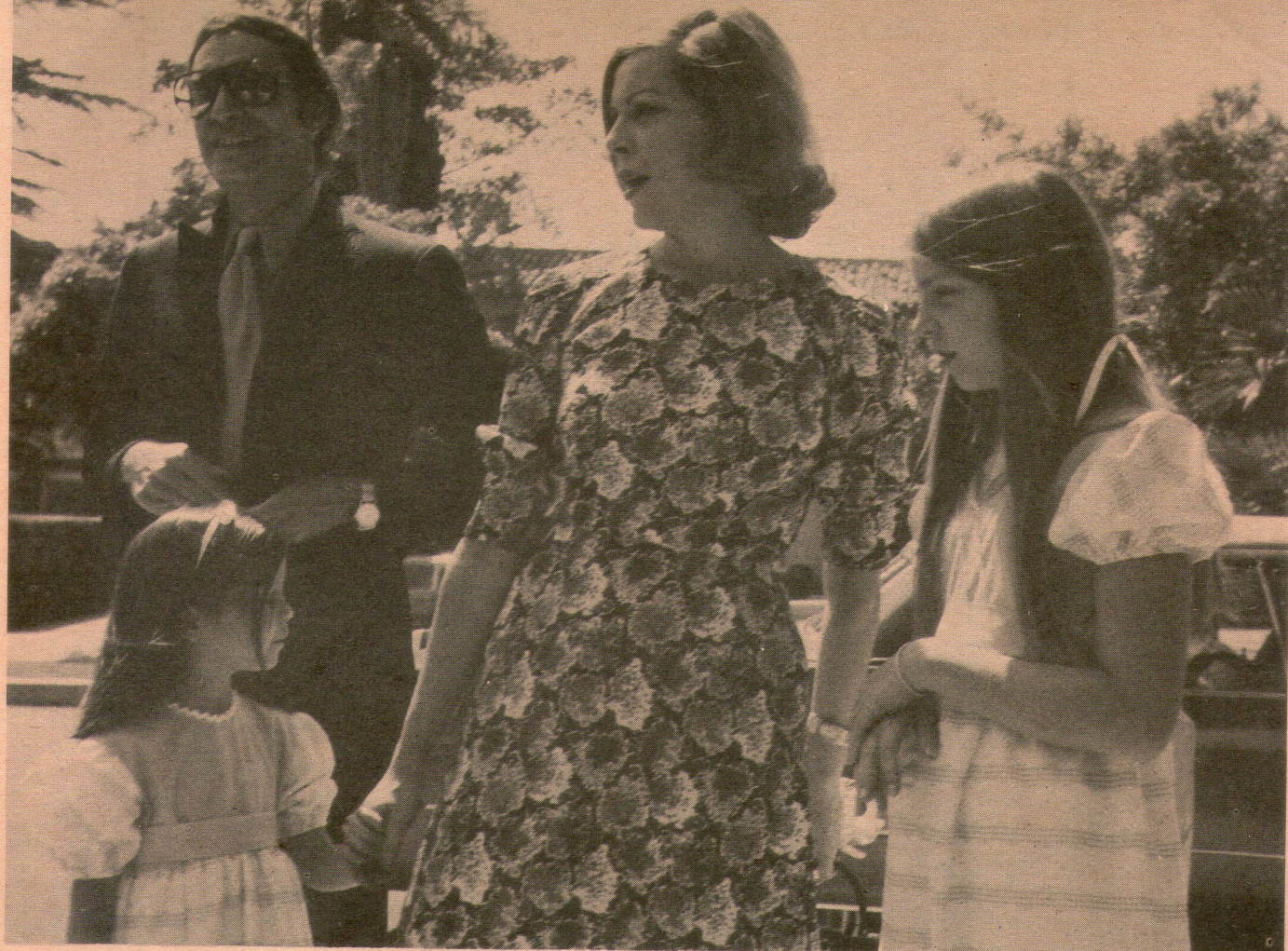
"As far as my private life is concerned, I was married recently, last April 10th, to be exact. My wife, Penny Marshall is the sister of Gary Marshall who produces 'The Odd Couple.' Penny and I met in California. We were introduced by some mutual friends. The funny thing is we subsequently discovered that when we were little we lived across the street from each other for seven years in New York City. Naturally, we'd never met! We also found out we had gone to rival summer camps that competed in athletics against each other.

"When I met Penny, she had just started working as an actress. She still works occasionally now. As a matter of fact, during our break before we started on 'All in the Family' again, Penny and I did a show called 'Getting Together' which stars Bobby Sherman.

"It may not sound romantic, but if I remember correctly the first time I met Penny was at Barney's Beanery, a restaurant on Santa Monica Boulevard. I must admit it definitely *wasn't* love at first sight. It was more like love at 87th sight! We saw each other on and off for about two years before we started really seriously going together, although we had dated occasionally during that period.

"What's my wife like? She's a nice lady. I like her. She's my best friend. So, anyway, we got married. I suppose by 'normal standards' we had a rather unusual wedding ceremony. It was all improvised. Martin Landau, who is my parents' closest friend, as well as a dear friend of mine, 'performed' the ceremony. Actually, he just told a little





"The Martin Landau family arrive at my folks' home on my wedding day. Martin is my Dad's best friend."

"My childhood idol and close family friend, Sid Caesar, and his beautiful wife, came to see me act 'grown up'."





"The father of the groom really looks relaxed, doesn't he? I kept wondering if I remembered to bring the ring."

story of how Penny and I met and got together. It sounded almost like a fairytale kind of thing, very simple and very sweet. Then we spoke. Penny and I both improvised our vows. Neither of us knew what the other person was going to say until we got to that part in the ceremony where each of us had to speak and tell how we felt about each other. It was a beautiful wedding in my parents' backyard under a tree. Penny and I just sort of said what we felt about each other at the time. There was no formal religious ceremony at all. But after Martin spoke, and Penny and I said our vows, there was a Justice of the Peace who stepped in and said, 'I now pronounce you man and wife.' Penny and I decided on this kind of a wedding because we didn't want to repeat a lot of words which we felt weren't particularly relevant to people having a happy marital relationship and staying together.

"Penny and I went to Hawaii for a two week honeymoon. We stayed at Hilo, on the Kona coast. Wow, what a paradise that is! Then for the first few months of our marriage, we rented a home. But last July we found a great ranch house in North Hollywood and we bought it. It has three bedrooms and a nice yard and a pool. My wife and I are furnishing it gradually. We often go antique hunting on the weekends—that's one of our favorite past times.

"Aside from my family, and my work, my biggest passions are quite simple. First, there's Chinese food. It's my favorite thing in the world. I love it. I eat it eighty-seven times a week. Second, I'm a movie buff. A real crazy movie person. I can't get enough of films. Third, on the weekends, I play left field on a softball team. Right now I'm batting 450... As far as social problems, I'm involved with a group of people who care about our ecology. We've

just recently finished some TV spots which will go on the air all over the country. People like Barbra Streisand, Carol Burnett and Andy Griffith are in the group. I understand the networks are going to put the spots on prime time in the hopes of doing some good.

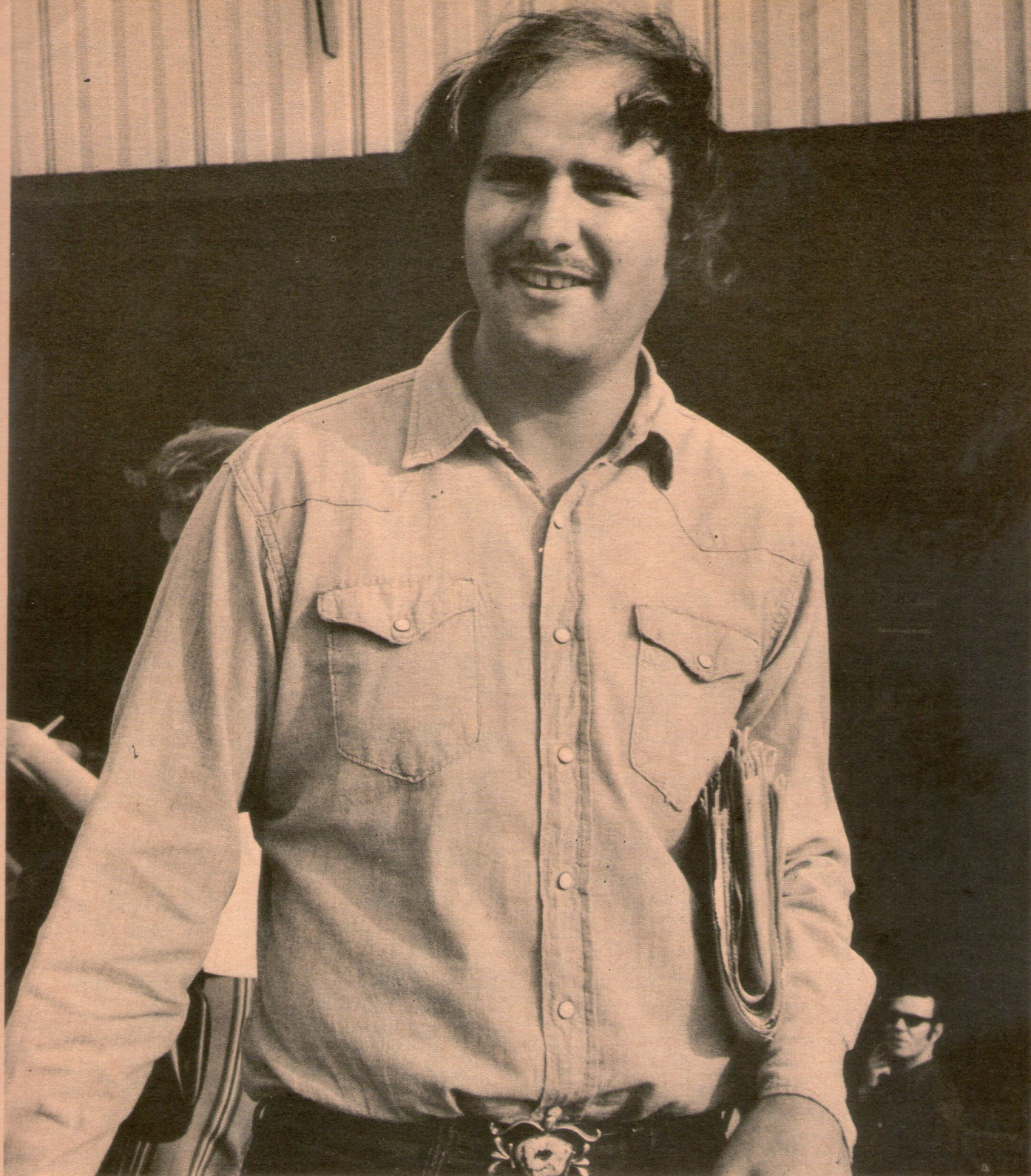
"Socially speaking, I see Carroll O'Connor away from the set. We have dinner together. And, of course, I see John Rich. He's one of my father's closest friends. But for the most part, Penny and I stick close to home. We have a lot of friends who come over... not all of them are in show business. As far as Penny having a career now that we've married, I want her to do anything that will make her happy. If she wants to keep on acting it's fine with me. I think she has to decide for herself what she wants to do.

"I sometimes think about how life will be when Penny and I have children. I *really* do think about it. People are always asking me if I'll raise my kids differently from the way I was brought up. I suppose there is a chance I could have a son who would grow up with the same hangups about me that I had about my father. But even knowing this, would I raise my kids differently? The most honest answer is no. When I was seventeen or eighteen I used to think to myself when I have kids I'm never going to do the things to them that my parents did to me. Now I'm older. I realize there's no guarantee when it comes to relations between parents and children. The only thing to do is to be as honest as you can with them, to try and set an example. Instead of telling them, 'Don't do this; don't do that,' just live your life that way and they'll most likely follow your example. It's funny, I really don't know how I'll raise my kids. I used to think that when the time came I would know!



"It's all over but that final shower of rice . . . Here's my bride, Penny. I really like her. She's also my best friend."





Rob caught leaving CBS-TV after a hard day's rehearsal.

"When I was growing up, my father worked very hard. He was away part of the time, but I saw him as much as any kid sees any father who works hard. Yet, in ways, my relationship with him was somewhat limited. It's only been recently, since I've won his acceptance, that all sorts of weights have been lifted off my back. The competition thing between my father and me is pretty much gone. We've become closer than ever before. To be perfectly honest with myself I was the one who had to do the growing. I was the one who was upset when I was introduced as Carl Reiner's son, or when every review about my work always mentioned my father. Now, I don't care about that at all. In fact, I'm happy and proud. He's a great talent and to be referred to as his son is an honor. It takes nothing away from me and whatever talent I may have. In fact, last

season my father came over a few times to watch us do the show. He even got up with Norman Lear and did some of the audience warm-ups. This season, he's very involved with the new 'Dick Van Dyke Show.' He's Executive Producer and he's already directed half a dozen episodes as well as writing a number of the shows.

"As for my mother, when it comes to me she's the proudest lady in the world. She loves what's happened to me. After all, I'm her son . . . In the nicest meaning of the phrase, I've always been a 'Mama's boy.' So today, I'm really a happy person. I have Penny. I have my work. I'm close to my parents. Yes, all's right in my world!"

SALLY STRUTHERS

Gloria Stivic

**“ARCHIE
WOULD
HAVE A
HEART
ATTACK
IF HE
SAW ‘HIS
LITTLE
GIRL’
IN THIS
GETUP!”**

SALLY Struthers reminds you of an ingenue straight out of a Busby Berkeley 1930's musical. You know the one I mean. The cute little kid who's been in the chorus line for a few years . . . the one with the china blue eyes and the look of vulnerability that says: "Take me home and protect me." Then comes the moment in the film where the star gets sick, and the regular stand-in has a broken leg. Remember? In desperation, the producer says: "Do any of you chorus girls know the big production numbers? Suddenly, from way back in line, Miss



China Blue Eyes comes dancing forward and admits she knows every lyric—by heart...

The producer takes a chance... and that night the vulnerable little kid comes walking down one of those magnificent twenty foot high revolving staircases. She's all dressed in sparkles and ruffles. She stands in the spotlight, opens her mouth and belts out the big numbers as though she'd been doing it all her life. By the following morning, all Hollywood is at her feet!

If you don't yet see the resemblance between Sally and Miss China Blue Eyes, read on. Undoubtedly you'll discover as I did, that this 5' 1" bundle of dynamite has more heart and more *hutzpah* than—as Archie Bunker might say—a convention of Rabbis.

First of all, I asked Sally to discuss the character of Gloria... and then to tell me about herself. She proceeded—full speed ahead—delivering a non-stop soliloquy.

"Well, the way Norman Lear explained her to me before I started working on the show last year, Gloria is probably a girl who quit school at about sixteen years and went out to take a secretarial course. She met Michael somewhere in the city and they got married. Now she works part time helping to put Mike through school, although they've never actually had a script that shows that...

"As for Gloria in relation to her mother and father, well, she's lived her whole life with them and she's just begun to realize that her parents don't know where it's at. Because if a girl lives her whole life with a mother who's tuned out fifty per cent of the time and really is a dingbat, and a father who is a lower than middle income class hardhat, and not too intelligent, then she inevitably becomes the product of that environment.

"Gloria has been babied and pampered all of her life—ever since her mother found out from the doctor that she's anemic. So Edith has gone overboard protecting Gloria and consequently Gloria has probably never had to wash a dish or iron a blouse in her life. She's used to being babied. She likes it. That's the reason she doesn't move out with Michael. If she and Mike got their own apartment, she'd have to keep house and grow up. She's not quite ready yet. Gloria's still very young in that respect. She's beginning to learn about the world from Mike because he's going to college. Yet the problem with Mike as he's projected on the show is he goes as much overboard on the liberal side as Archie does on the prejudice side, so as Gloria I'm getting the most extreme opinions on both ends.

"Consequently, I'm always torn between my father and Mike. Usually I side with my husband because that's where my loyalty lies. Naturally, at the same time, I love my parents, but I'm beginning to realize they are wrong about a lot of things. I enjoy the way Mike is opening up Gloria's mind. But it's taking a long time because she's only twenty or twenty-one and she's led a very sheltered life.

"Gloria loves Lionel as a friend. She thinks he's groovy. She also is under the impression that Mike's the smartest thing that ever walked the earth. Obviously, he is the most intelligent thing she's ever known.

"As far as how my character looked last year with the curly hair, Norman Lear loved it. I had been wearing my hair that way off camera, too. During the first season,

Norman seemed to think it fit the character. But now I, Sally Struthers, have grown out of that hairdo. I didn't want Gloria to wear it that way anymore either. I talked Norman into letting me wear it straight this season, so Gloria has a new look..."

Now that I knew Sally's thoughts on Gloria, I asked her to tell me about herself. She sat there, her China blue eyes set wide in her beautiful dimpled face, and she began to talk, exposing her vulnerability while at the same time pointing up the fantastic, almost insurmountable odds she's beaten in order to arrive at her current state in life.

"I was born in Portland, Oregon, on July 28th. My mother's name is Margaret Carolyn. Her maiden name was Jernes. She's pure Norwegian. My father, Dr. Robert A. Struthers, was half Scotch and half English. I have a sister two years older named Susan Karen. She's married now and her last name is Ramey. My sister and brother-in-law live just outside Portland, in Milwaukie, Oregon. They have two babies. A boy and a girl, both born on the same day two years apart. I'm an aunt!

"Like I said, I was born in Portland. We lived there for about two years. Then we moved to Spokane for a year or two, then back to Portland. Until I was four, we lived in an apartment house, then we moved into the home where my mother still lives on Portland Boulevard.

"When I was about seven years old, my parents separated. I didn't see a lot of my father from that time on. Ours was a very small house so my sister and I shared the same bedroom until the week before her twentieth birthday when she got married. She'd been going with this boy, Craig, for seven years, even since grade school. After she went to college for one year, she decided to get married.

"About a week before the wedding was the first time in our whole lives that Susan and I ever got along together! So, naturally, I absolutely sobbed throughout the whole wedding and almost drowned out the ceremony. There I was, standing at altar as Maid of Honor, weeping buckets because Susan and I had been getting along so beautifully for A WHOLE WEEK and I didn't want her to get married.

"We were hateful to each other when we were growing up. I suppose that's typical of a lot of sisters. She was sort of jealous of me. Of course, I never knew it at the time. But it seems that when we were little, people would look at me and say, 'What a beautiful child.' My sister is pretty, too, but mostly they said I was pretty and I guess it started the rivalry. So she was mean to me. Always putting me down. She would say I looked horrible every morning when I got dressed to go to school. She'd tell me I was fat and short. Well, I was chunky, maybe. But short, that I couldn't help!

"Then there came a time in my life, when I was in the seventh grade. I knocked out a front tooth and I had to wear a silver one. My feet weren't forming correctly and I had to wear corrective shoes. So there I was, a funny-looking short little girl always trying to overcompensate for the fact that I didn't have a father at home and that I had a sister who picked on me all the time. So I found myself a solution. I became the class clown. Like I would get excellent grades on my report cards, but then on that



special section where teachers write in things, they'd always say, 'Sally horses around in class too much.' But the teachers loved me nevertheless. I really didn't get into a lot of trouble. Besides, I always thought it was my duty to entertain the class!

"I went to James B. Faubion Grade School and Ulysses S. Grant High School. I didn't realize it at the time, but on reflecting back I guess I always wanted to do everything my sister did—and more—so I could prove to her I wasn't all the things she made fun of. Consequently, when I got to high school, I became a class officer. I made the Honor Roll. I became Head Cheerleader. I was Captain of the Girls' Track Team. They elected me President of the Girls' League my senior year which meant I presided over 1,500 girls. To say the least, I was very very outgoing.

"I guess all of my life I've been trying to compensate for never feeling quite right about myself. Frankly, it's just been in the last year that I've begun to like myself. I never did before. All the time I was growing up, if I did have problems, my mother usually didn't know. You see, I was just naturally a terrific actress. Of course, when I was little, I'm sure there were times when she knew I was despondent. But most often, I hid the fact. For instance, I never talked to my mother about how I felt awkward without my father. Because in my mind, I thought it would be upsetting to her, and also because I knew she missed him too, so I never spoke to her about him.

"My mother and sister were very close to each other. I felt I was out of it. In my own mind, they were the two enemies, I was the third party. Usually, if I was troubled I locked myself in my room, or just stayed away by myself and cried. But most of the time, I just *acted* being

happy. Looking back, I suppose my mother knew what I was doing because now even I can figure out what I was doing! Like I used to get sick a lot. I mean physically ill. I'm sure I was sick more than necessary because I knew every time I acted sick, or broke a bone, my father would come to see me. Naturally, I had every ailment in the book. You name it, I managed to catch it—or break it!

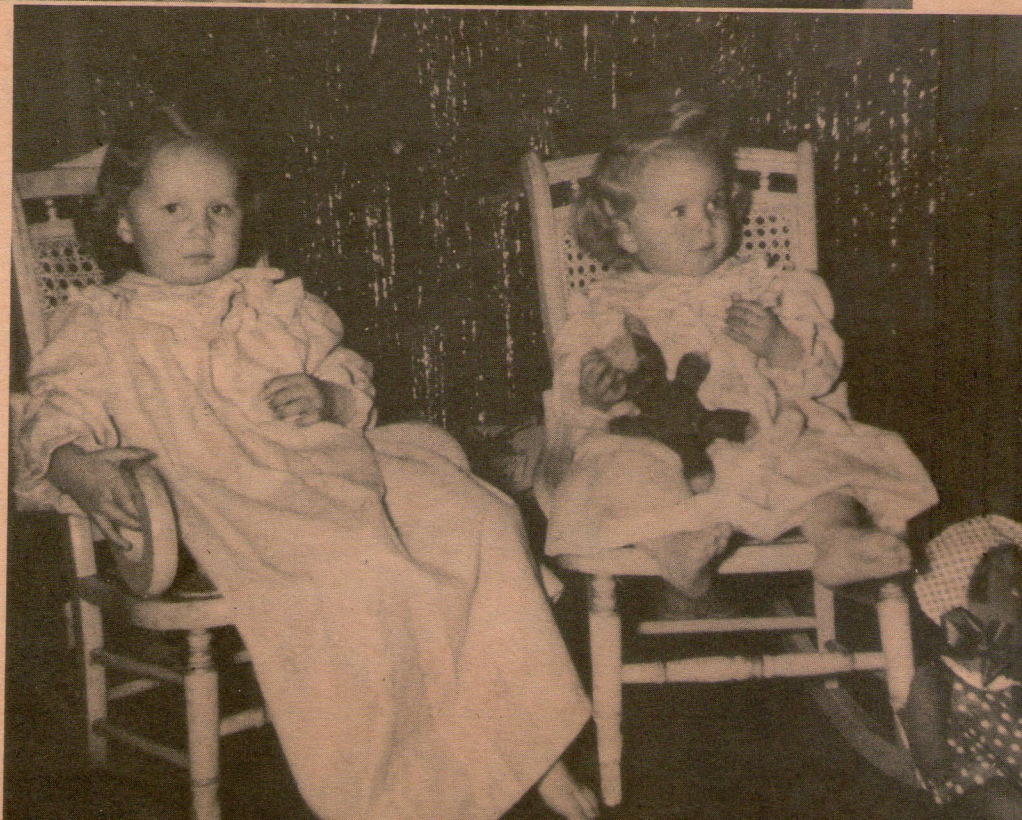
"The first *real* acting I did was in the seventh grade play. Then, when I went to high school, in my junior and senior years, I took drama. I was also taking other electives like art. I only took drama because I thought it would be fun, not because I was dreaming of being an actress. I did a couple of plays while I was in high school, but mainly a lot of skits for school assemblies. I was constantly clowning around, always busy entertaining everybody, thinking up funny things to do.

"Still, when it came close to graduation, I didn't know what I wanted to do with my life. At one time, I had thought of going into medicine—to please my father. But when I thought about it realistically I knew I couldn't dissect dogs or work on a cadaver. I didn't have the emotional makeup to do that. Although I *did* work in my father's office on weekends and I read medical magazines all the time. When I was little, my father was a general practitioner. After a while, he switched over and took a specialty in surgery. As a matter of fact, he took out my appendix and my tonsils. That was one of the most embarrassing experiences of my life . . .

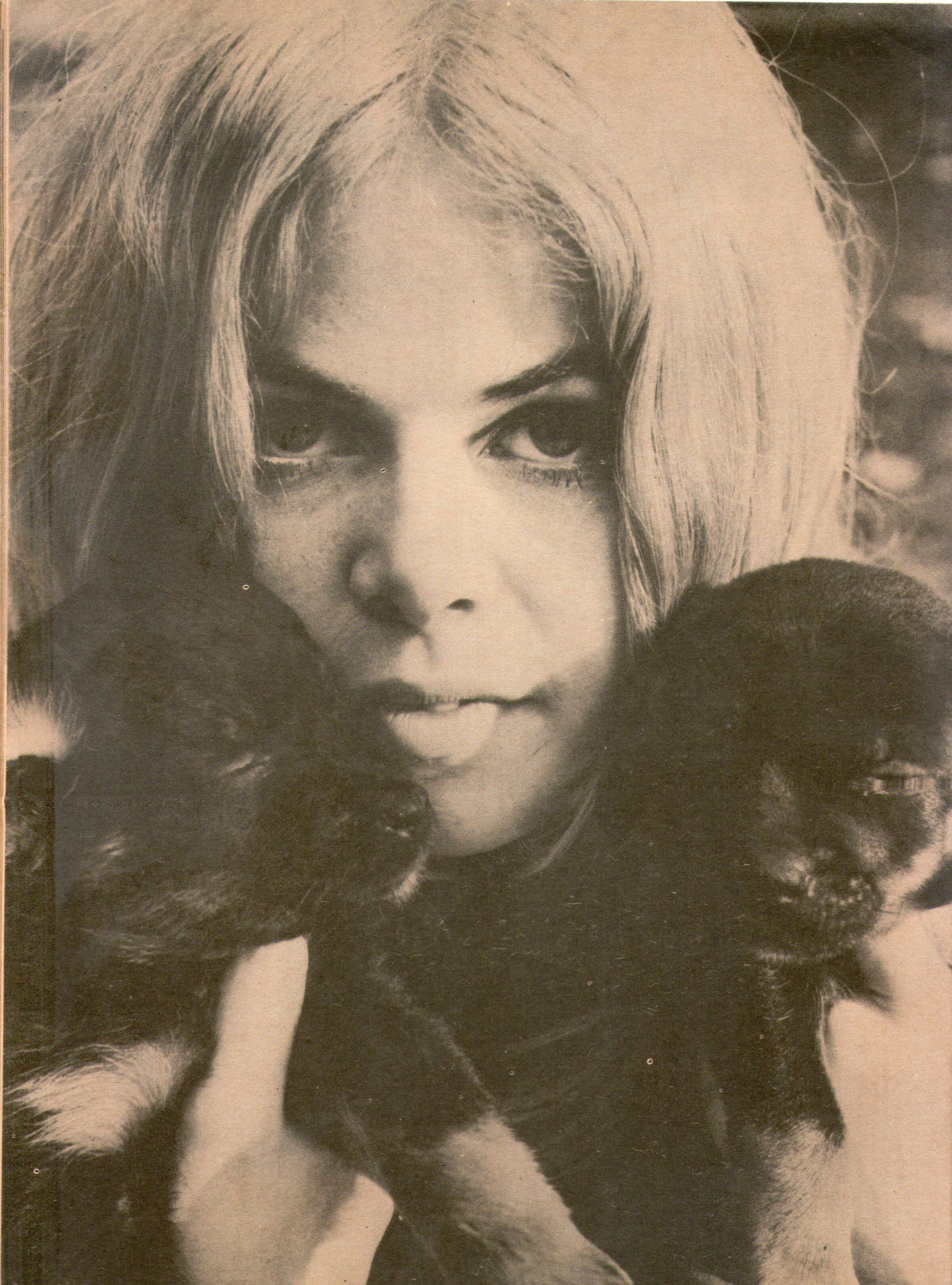
"I was sixteen when one day I was rushed from gym class straight to the hospital. I had to have an emergency appendectomy. They got me ready and wheeled me down into the operating room. All I had on were surgical booties and a surgical hat. I was stretched out on the

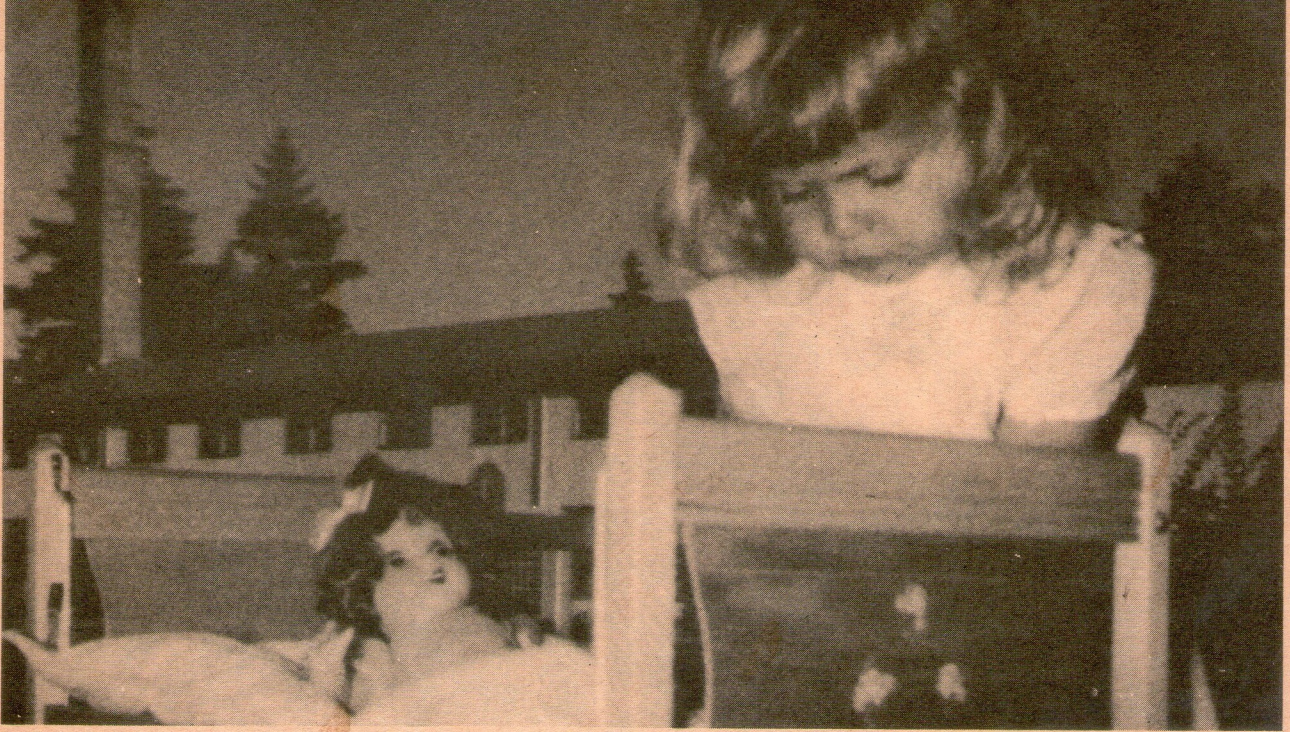


"We were still 2 and 4 in this photo. I took it easy while Susan pushed me in my stroller in our backyard in Portland."



"This photo was taken during the Christmas I was 1½. That's my sister, Susan, on my left. She was an older girl of 3½!"





operating table with only a couple of straps across my body. Then my father walked in with some of his colleagues. He said, 'Dr. Smith... Dr. Brown... Dr. Goldstein... I'd like you to meet my daughter, Sally.' There I was, sixteen years old, very self-conscious of my body, with six strange men and my father staring down at me nude. I could have killed him, if I wasn't strapped down on the table. Instead, I just said, 'If I knew you were coming I could have gotten dressed.' Then they gave me the anesthetic and I conked out.

"Anyway, when it came graduation time, I became very emotionally upset. I cried and cried. I didn't know what was wrong with me. I guess it was just the culmination of growing up, having to make a major decision in my life, not knowing where I was going and what I wanted to do. Yet knowing I had the intelligence to tackle anything if I could just find anything I wanted to tackle.

"Fortunately, at that time, my grandparents stepped into my life. They said, 'Hey, let's go to Norway to our family reunion and surprise them. We're invited every time, but we haven't been for twenty years.' I was thrilled. We got our passports and shots within a week and took a plane. Four of us went, my grandparents, the Johannes Jerneses, and my Aunt Yiya. Her real name is Ida, but when we were little we couldn't pronounce it, so we called her Yiya. I spent the summer in England, Denmark and Norway. Luckily, I got my head straight over there. It was just a matter of getting away from home and all the pressures I had in my life up to that point. Traveling, seeing the world really got me together.

"When I got back home I found I had been accepted by the Pasadena Playhouse, one of the schools to which I had applied just for fun. There must have been a little voice inside of my head saying: Go as far away from home as you can. Anyway, three days after I came back from Europe, my clothes were all washed, ironed and repacked. Then my Mother and my Aunt and Uncle drove me down to Pasadena and dropped me off. Outwardly, I was happy. Inwardly, I was sort of scared when they drove away. There I was in a place where I didn't know anybody in the world. I moved into the school dorm for the first three months, but it was condemned. We all had to move out and get apartments.

"I went to the Playhouse for two years. I was on a scholarship my second year. Thank God for that because I wouldn't have been able to afford it otherwise. You see, at that time, my father had a heart attack in Wash-

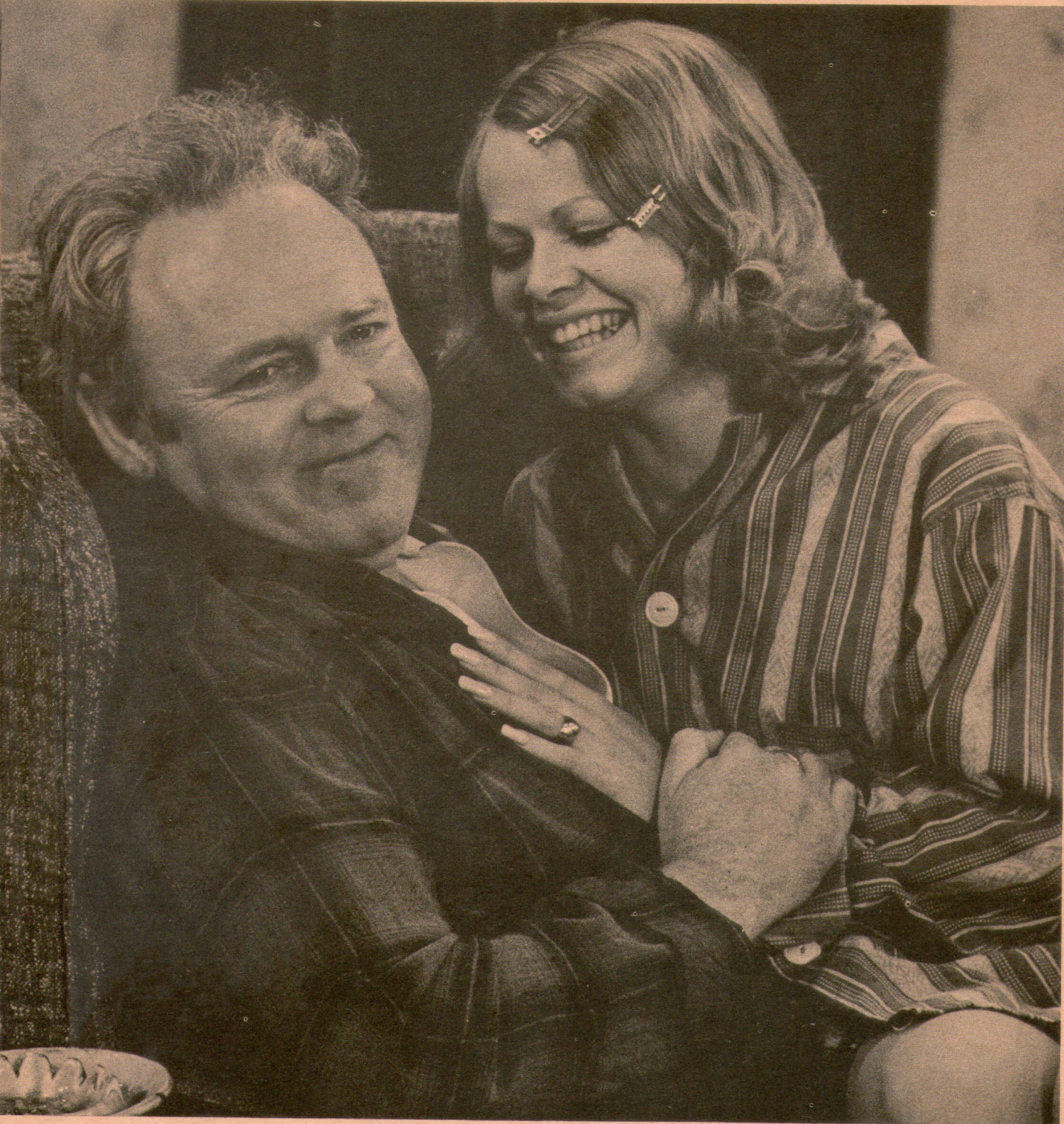
"I was 'very domestic' as you can plainly see. Here I am tucking in 'my doll' for the night. The crib was one of my favorite toys."

ington, D.C., at an AMA convention. He was totally paralyzed for awhile and couldn't perform as a doctor. There was no way to pay my tuition. Fortunately, I was lucky to get the one scholarship the school gives away each year.

"I studied very hard. I did a lot of plays, laboring under the assumption that when I left school and came into Hollywood, the studios would be waiting for me. The faculty kept saying that if you attended the Pasadena Playhouse, where a lot of stars had originally studied, it would mean a lot. In my own experience, that was a con job. It meant nothing. When I went on my first several interviews, the casting men would ask, 'What have you done?' I'd say I just graduated from the Pasadena Playhouse, and they'd go: 'Yeah... and what else?' So then I knew it was going to be a struggle.

"In July, 1967, my mother suddenly showed up in town one day. She packed me up and moved me into the Hollywood Studio Club for girls. For me, it was sort of like taking a backward step in time... being put into a semi-jail dormitory situation after living on my own and taking care of myself for two years. I felt I was being treated like a child again. I stayed there six months, then I moved out.

"However, to be perfectly honest, for the six years I've been away from home it's just been a series of one bad event after another as far as roommates go. I can't live with girl friends anymore because I finally discovered I have a very bad knack for picking out weirdos. I'm alone now—and it's rough—but it's the lesser of two evils. You see, I'm afraid of the dark. I sleep with a light on. I hate being alone. I stay out of my apartment as much as I can until it gets really late at night. When I'm exhausted, that's when I go home and go to sleep. It still takes all the nerve I have to walk into my apartment if I've forgotten to leave the lights on. I guess I'm a real paranoic about the dark. I'm not really totally alone. There are some people who live downstairs and a lady who lives next door, but I'm not in a big building or anything. I live in an old Spanish duplex in Westwood. I have the whole top floor. I do feel safer in Westwood than I did in Hollywood... but I'll never really, really feel safe until I get over my fear of the dark.

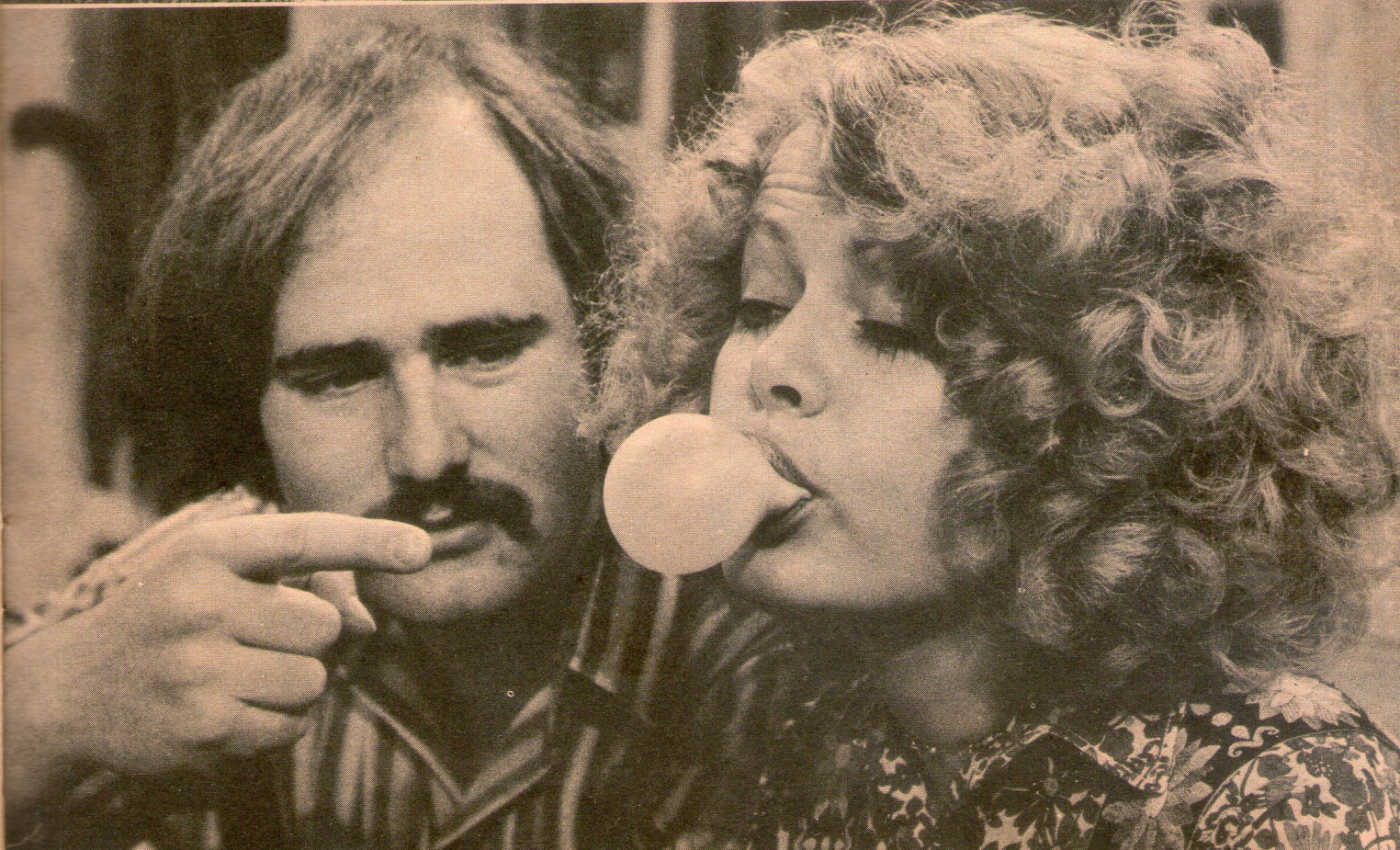


"Anyway, I got ahead of myself. . . . While I was a student at the Playhouse, there was a boy there named Mike Maschio. He's the son of actress Constance Moore. After a while, he quit being a student and became a member of the staff. He heard about some audition for a TV show and so one Saturday he took four of us down there. When I walked in, I discovered it was an audition for dancers. Of the four of us, only one was a dancer, a boy named Chuck from New York. Even though I'd never had any training, when I got out on stage, I danced my heart out, like I'd been doing it my whole life. (Are you listening, Busby Berkeley?) They kept narrowing it down until they finally picked Chuck and me. We were two of a group of thirty selected to be dancers on a Herb Alpert special.

"The following Monday we took a bus and rode down

"Carroll and I relaxing during rehearsal for 'All in the Family.' . . . Jean and I share coffee and conversation. Working with them and Rob and Mike means a lot."

to the beach where they were filming. It was really exciting. We worked all day. Consequently, we missed classes. The Dean found out and called us into his office. He told us we were either students *or* professionals, and if we were under the assumption we were already professionals then we didn't have to stay at the Playhouse unless we still thought we had something to learn. If so, then we couldn't take anymore professional jobs. That really upset me. It seemed silly. I mean if we were students at a school in training to be professionals, and were lucky enough to get work while we were studying,





"That's yours truly, complete with sequins and ostrich plumes, when I appear as a regular dancer on the 'Tim Conway Show'."

we couldn't take it.' I ask you—does that sound fair? Well, fair or not, I followed the rules and so I graduated from the Playhouse at the end of my second year.

"It was after graduation that I was moved into Hollywood by my mother. That was when I was all ready to be discovered. Only no one was exactly beating down my doors to sign me.

"At the Studio Club, I had a roommate named Carol Stanley, who was an usher at the Las Palmas Theatre where they were doing 'Barefoot in the Park' with Margaret O'Brien. One day she told me they needed an extra usher. I took the job. I needed the \$15.00. The producer of the play spotted me and I told him I was interested in being an actress. He said Margaret's understudy was leaving and asked me to read for it. I did and I got it. A few times Margaret even got sick and I went on for her. It was terrific. A lot of fun. But nobody discovered me.

"Also, while I was at the Studio Club, there was a girl named Lydia Marcel from New Orleans who was singing with Spike Jones, Jr.'s Band. She took me over to his house one night for rehearsal. Now Lydia and I were very zany together. So we did all of our routines for Spike and he thought I was funny. He said if the band traveled I could go with them and do my comedy routines. The next thing I knew I was in Las Vegas appearing at The Mint. It was New Year's Eve 1967. But we celebrated the arrival of 1968 by bombing! Still it was good experience for me . . . and I never knew when someone in the audience might discover me.

"Around this time, I realized I needed an agent. I heard about two ladies out in the San Fernando Valley who had a reputation for signing new talent. I went out there to do a scene for them and they liked me very much. They wanted to sign me. I was thrilled. They asked me to come back to their office the next day. They wanted me to bring my whole wardrobe so they could see what kind of clothes I had to wear when they sent me out for interviews. So I *schleped* all my clothes in my 1960 Plymouth, which had a broken spring. In fact, the whole car tilted; I had to prop a pillow up against me so I wouldn't fall over. Anyway, I drove all the way to the Valley and, one by one, I tried on all my outfits for them. . . .

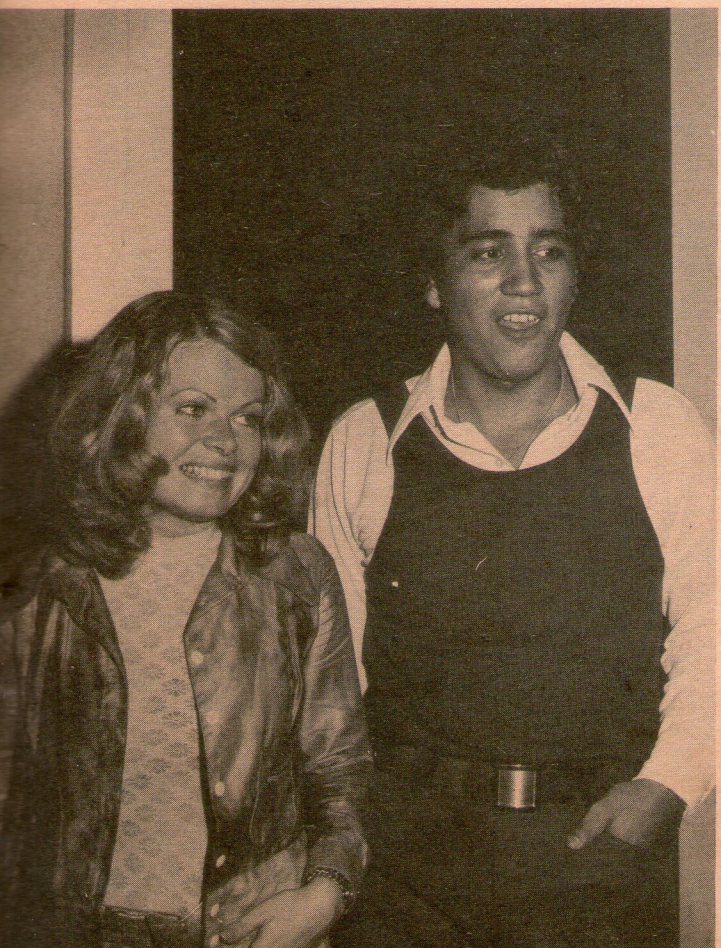
"Mind you, at that time, I was nearly broke. I was working at the Wiltern Theatre, on the corner of Wilshire and Western, selling popcorn, candy, and cleaning the ladies' restroom. I was making like \$50.00 a week. So guess what! They told me they didn't like any of my clothes, but would go shopping with me and help me pick out some new ones. I knew I couldn't afford new clothes . . . *but that was only half of it*. . . . They said that my face was too round. That I would never work in Hollywood until I went to this special masseuse in the Valley to have her pound on my face until she gave me high cheek bones and hollow cheeks. Can you imagine! I couldn't even afford a new skirt or blouse let alone \$1,000 to have my cheek bones raised by some lady who wanted to pound me until I look like Sophia Loren! So I *didn't* get new clothes, and I *didn't* have my face pounded, and they *didn't* send me out on any interviews.

"Three months went by. My agency contract with them terminated. So I left them but by this time I was very insecure about my round face. I wore my hair down and as close to my face as I could. I used to hang my head and look at my lap a lot whenever I was interviewed. It didn't help. Various casting agents who saw me said, 'Gee, you've really got a great figure, but your face is too round. Can't you lose a little weight or something?' I became paranoid thinking with my face I'd never get a job. You know something, it's only within the last year that I've begun to think that I look okay.



"July, 1970. My sister, Susan, me, and our grandmother, celebrating a birthday as well as a very happy family reunion."

"Here I am with George Rodriguez, a nice guy and a good friend. He works as an assistant to James Komack, the producer of the 'Courtship of Eddie's Father'."



"I guess I've had this complex about my looks starting all the way back in my childhood when I felt out of place—Short. Chubby. A silver front tooth in my mouth. Corrective shoes on my feet. Plus my emotional problems. So then I get to Hollywood and the first agency I go to tells me I'll never work with my face. So I began to hide it. I wore bangs down to my nose. The more I tried to hide my face, the worse it looked. I think if I'd just pulled my hair back nobody would have said anything. It wasn't until after I started to get commercials and acting jobs that I finally began to grow out of my complex. But even now, there *are* times when I feel insecure and I want to run and hide in my old shell again.

"As recently as a year and a half ago, in April, 1970, I still hadn't been able to get an acting agent. No one wanted to handle me. I did have Abrams-Rubiloff Agency for commercials. Anyway, one day I was doing a Dodge commercial, and I came home to find a message on my answering service from an agent at CMA. Right away, I picked up my phone and called my best friend Evelyn Churn. I had just spent nine months living with her and her mother. Evelyn works for a temporary employment agency. During the course of her job, she sends a lot of people over to this very important place, Grey Advertising. Now, listen, this is how funny fate is. Evelyn told me that earlier in the day she had been talking to a girl at Grey called Helen Mossler. She bragged to her about her roommate, me, who was such a great actress and doing this great commercial. It turned out Helen's brother was an agent at CMA. She said she'd have him call me. So that's how I got the message on my service to call David Mossler from CMA the following day at 10 o'clock.

"The next morning, I kept watching the clock until it was ten. I didn't want to seem anxious. I heard that was bad. Besides, I really was *so* anxious I tried to think of something blasé to do to calm myself. I decided to act very busy, like I hardly had time to call. I took my phone in the kitchen, ran water in the sink, then I dialed. When David got on the line he said, 'What's all the noise?' I said I was very busy doing my dishes and getting ready to rush out. All I was really doing was running the water and clinking a plate around the sink. But once he sounded interested, I did all my schtick over the phone—jokes and stuff—acting as corny as I could. So he asked me to come in and meet him. I went and he really liked me. He introduced me to the other agents at CMA. Within a week, they signed me.

"Right after that, I went to town! They sent me out on every interview imaginable. I had an offer to do a 'Red Skelton Show,' and 'The Clowns' which was being done in New York, as well as an offer from the Smothers Brothers and the 'Tim Conway Show.' The agency advised me to take the Smothers Brothers for eight weeks during the summer and then to go right into the 'Conway Comedy Hour.' So I did. After working on the Smothers Brothers all summer, I did eight weeks out of the thirteen with Tim Conway, then they let me go.

"I was back home again. Just sitting. I felt very depressed being out of a job after all that activity. Then one day the agency called and said I had an interview with Norman Lear at Tandem Productions to read for a TV show called 'All in the Family.' I had laryngitis the day I met Norman and read for him. So what does he give me but a screaming scene—Gloria yelling at Archie about Women's Lib! I tried my best to scream, but I didn't think I'd done well with my sore throat. In fact, I thought I failed miserably.

"A few weeks later, I found out Mr. Lear had been narrowing down the competition and that he wanted to see me again. There were only four of us left out of about two hundred girls. Naturally, I was a nervous wreck when





I went into CBS for our next meeting. I had to do improvisations with Rob Reimer for about half an hour. This time, Norman and his partner, Bud Yorkin were there, as well as John Rich, who directs the show. Despite my nervousness, I did very well . . . I thought . . . but they still didn't say anything to me one way or the other.

"For the next week and a half, I had nothing but headaches and an upset stomach. I couldn't sleep waiting to hear one way or another. Finally, the phone rang. My agent started singing congratulations and I went absolutely crazy, excited, nuts. I jumped around the room because I knew I'd be working again . . . and that's before I even had an idea just how great a job it was going to be. You see, in the back of my mind, I really had hoped to be doing movies. . . . Oh, I forgot to tell you, before I went to see Norman Lear, I had made three movies. The first was finished, but never released. . . . The second wasn't finished because the producers ran out of money. . . . So when I was cast in the third, 'Five Easy Pieces' I kept waiting for them to go broke, but they didn't—and it was a big hit. From that time on, my dream has been to act in pictures. But as long as I'm in TV, how lucky I am to be on 'All in the Family.' I call it the Shangri-la of TV because there's not one problem. Everybody in the cast, crew and production staff are angels. Saints. We all get along so terrifically I can hardly believe it. I keep waiting for someone to blow up, or for a big fight to start, or something, but it never does. Why, I can't even say we're like a family—because families argue and we don't. Believe me, it's terrific!

"How does my family feel about what's happened to me? Well, they are very proud. My Mom tells everybody she's the mother of a star! Frankly, I think she's plain relieved to see me making it after worrying about me for five years during which time I would call home and sound so depressed. Of course, when I called her, I was never exactly ready to quit. But I *would* sob about not having enough money to pay the rent, or about how I wasn't sure if I'd ever get a job acting. My mother, in her own sweet way, would always say, 'Honey, if you want to come home, we'll not think any the less of you.' But yet she never really urged me to come back to Portland, although I know she was worried about me making it. She had heard how tough things were in Hollywood, and then I had all those bad experiences with roommates

and stuff, and she knew how sensitive I was and how I was undoubtedly getting crushed every other day by something, or someone.

"But finally, knock on wood, I guess I have it made. Now my family can sit back and enjoy me. They don't have to worry about me. They know I live in a safe area and that my friends are nice people. Nobody has to send me money anymore. In fact, if they need it, I can send it to them. They know I'm secure and they can happily watch the show and just be pleased. I do have one regret, though. My father passed away three years ago. He never did get to see me play Gloria Bunker. . . .

"As for my social life, in general, I'm very career minded, so because of this, I've probably excluded some possible love relationships. I've met a lot of nice guys in this town. I would hate to categorize all Hollywood men as creeps or queers, because they're not. I've been taken out by many lovely guys who have shown real interest in me. Sometimes, I've shown interest in them, too—at first. But as soon as I see it being reciprocated, I turn off and run the other way.

"A lot of people might call me fickle, but it's just that I'm afraid of getting involved with a boy because right now I don't have enough time to be girlfriend, or a wife. Realistically, I know if I was very serious about someone my career would suffer. Every time I've come close to getting into a love relationship, I back away. There are a lot of guys walking around this town who think something's wrong with me! To be honest, even I used to think maybe I had a fear of a close relationship because of my parents' divorce and everything. But I've re-evaluated the situation and the plain fact is: Right now I love my career more than I could love a man. . . .

"I had an astrologer do my chart a few weeks ago. He said it looked like I wouldn't get married for a long time—if ever at all. I sure hope he's wrong about that 'if ever at all' stuff. But I don't see marriage for me for at least another four or five years. . . . By then, I hope to be so secure and established in my career that getting married won't hurt it. I'm a perfectionist, when I really fall in love with someone, I'll want to work at it very hard. . . ."

As I said at the beginning, Sally Struthers' real life story is straight out of a 1930's MGM musical . . . and just like her fictional counterpart, the vulnerable kid with the China blue eyes always winds up a star with all of Hollywood at her feet!



MIKE EVANS
Lionel Jefferson

**“I’VE KNOWN
A LOT OF
ARCHIE BUNKERS...
MY FATHER
WAS ONE OF
THEM!”**

MIKE EVANS reminds me of an iceberg. On the surface, he’s all calm and unruffled. Inside, he’s a cauldron of bubbling dreams and desires. “All in the Family” is Mike’s very first professional job. The whole idea thrills him!

He arrives at CBS-TV Studios very early every morning. He leaves each evening very late. When he’s not in a scene, he watches the others. He observes in the control booth. He studies—constantly. Mike is the latest success story. Somehow, by a strange quirk of fate, he’s managed to grab hold of the gold prize ring on the merry-go-round. He’s lucky. He knows it . . . and he’s about to hang on for dear life out of sheer gratitude for the opportunity which has come his way. Mike Evans is going places. His dreams are big. His goals unlimited. Knowing where he’s already been, it’s quit obvious he’s only just begun the ride up to fame and fortune!

I asked Mike to tell me about his feelings for the character of Lionel, as well as his views on the impact of the show upon the TV audience.

“Well, Lionel is basically a friendly person. He really likes the Bunkers. He realizes Archie isn’t a vicious man. In fact, Archie reminds Lionel of Don Quixote in some ways. He’s always tilting at the wrong windmills. He’s just not ready for what’s happening in the world today, it hasn’t caught up with him yet. So, as Lionel, I go along

with that—except when he’s too wrong. Then I have to say something. As Lionel, I’m obliged to say something for my own head and also for the other people around me. I want them to realize that I know that a lot of what Archie says is ridiculous. But the things I say are not calculated to make Archie seem foolish . . . And, as Lionel, I get the feeling every once in a while that Archie senses something of what I’m saying. But I never talk too harshly, or say anything which would shock him, turn him off and make him go even deeper into his own self . . .

“The way I see Archie, he’s ignorant and bigoted. But in his own way, he means well and he’s a hard working guy. Lionel can’t hate Archie because he calls people names and gives them stereotyped labels. Archie just doesn’t know any better and Lionel realizes that. Actually, Archie’s really a nice guy at heart.

“Personally, I don’t feel that anyone on the show believes our function is to teach the audience something about prejudice. That isn’t our job. Our job is to entertain. To make people laugh. If some viewers get a message as well as a laugh, then so be it . . .

“People ask me if some of the words Archie uses in the show offend me. I tell them no. I’ve heard those words before and besides Archie doesn’t know any better . . . I guess maybe I’m lucky when it comes to running into people with prejudice in my own personal life. I’ve only



"Here I am just after I celebrated my first birthday. Will you dig that fancy outfit!"

Mike Evans, age three. "Looks like someone got to this photo, but my Mom rescued it."



had one bad experience that stands out in my mind. When I was in North Carolina, going to high school, I went to town with some friends one evening. While we were on the way back to school, a walk of about two miles, a car suddenly stopped and these four men jumped out. They had sheets on. I recognized they were from the Klan. Boy, that was scary! I just took off and started running until I came to a place where there were some heavy thorn bushes. I got inbetween them and hid until I was sure there was nobody around. That's the closest I've been to a real racial conflict—that's as close as I ever want to be!"

With that as a prelude, I asked Mike to tell me about himself . . .

"I was born in Salisbury, North Carolina, on November 3rd. I don't remember too much about my life until I was around three years old, then parts of it come back to me as though they were film clips. I remember the crazy weather we had back there. Snow. Rain. Awful heat. I remember my mother and father and I lived in this house and sometimes things were difficult between them. They would argue and she would leave and then come back. Eventually, when I was growing up, I lived mainly with my father and my grandmother. Actually, she wasn't my real grandmother. She was a dear older friend of the family's who cared about me and for me and helped to raise me.

"The only thing I remember about our house was the livingroom rug. There was a peacock design in the center, and all over the rug there were these little buttons that looked like teddy bear eyes. I would lie on the rug and watch TV and I was sure the rug was watching, too!"

"When I was three years old, my mother and father and I came out to California in a trailer. We lived at 2246 Ridgely Drive. It was a house with a big lot and a loquat tree in the front. I started school out here, Marvin Avenue Grammar School. The only thing I remember about that experience is being hopelessly in love with a girl named Nancy when I was in the sixth grade. The funny thing is I haven't seen her since grammar school, then last week I ran into her at the bank. We had a big reunion.

"When I was five years old, my parents separated out here. But just before this happened, my younger brother Thomas was born. I also have an older brother, Ted. Anyway, after my mother left, I became sort of a bad little kid. The lady I called my grandmother was with us and I was able to get away with anything. If I did something wrong, she was too old and too slow to run after me. So she and my father both spoiled me—and I spoiled myself. Every day, when I came home from school, I had this quart-size jar and I would fill it full of ice cream, syrup, cinnamon, vanilla and anything else that tasted good. I'd make myself this big malt. So, at a tender age, I was not only spoiled rotten, but I turned into a fat little kid! . . .

"I went to Audubon Junior High, then I entered Washington High. At Audubon, I had developed this habit of giving some of my teachers a rough time. I wasn't really vicious or anything—but I could tell a lot of them really didn't know too much and that bugged me!

"All the time I was growing up, I'd pretty much alternate—living with my father, then with my mother. I used to do this number staying with one, then the other until they became very competitive about me. I'd stay with my father until he stopped giving me things. Then I'd go stay with my mother until she stopped giving me things. By going back and forth, I got pretty much what I wanted! I realize now that this wasn't the best way to grow up, but at the time I was a kid and I liked it!

"While I was at Washington, I lived with my mother. After a while, I moved back with my father so I had to transfer to Dorsey High. Then came this big number where I kept getting sent from one high school to another all within one semester. The principal at Dorsey sent me to Los Angeles High School, to enroll in a group they called 'Social Adjustment,' which meant your grades were okay, but your attitude wasn't! Then the principal at Los

Angeles High sent me back to Dorsey and they sent me across town to Hamilton High. When I got there, they sent me back to Dorsey. I felt like a bouncing ball, or a hot potato. No one seemed to want to handle me. Finally, the principal at Dorsey told me I would have to stay home for the rest of the semester. At that point, my father stepped in. He was a dentist, well educated, and very big on education for his kids. He decided to send me back to North Carolina, to a boarding school called Palmer, where some of my relatives had gone.

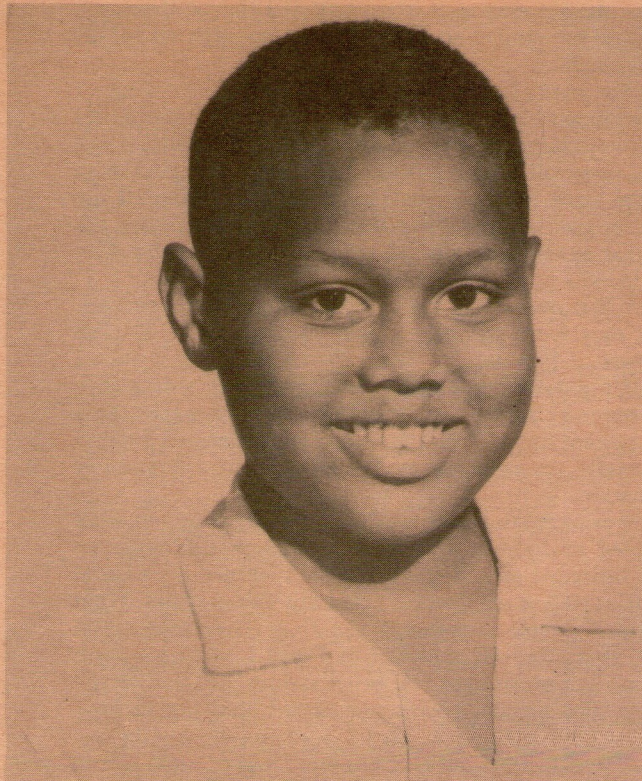
"So I enrolled at Palmer, which is about sixty miles from Salisbury where I was born. When I got to Palmer, I was five feet tall and weighed one hundred and eighty pounds! You can see how much I was overindulged. But I lost that fat fast! The first two months at Palmer, I dropped forty pounds. They had this rule that if you missed breakfast, you couldn't eat lunch—and lunch was the biggest meal of the day. But in the morning, they would ring the bell very early. You had just so much time to get to the dining-room before they locked the doors. After you had breakfast, there was nothing to do for a half hour before classes started. I figured I'd rather sleep. So I missed a lot of breakfasts, which also meant I missed a lot of lunches . . . and that's how I lost the forty pounds. None of my clothes fit. My belts went around me twice. I looked like a real mess until the first Christmas vacation. I went to stay with my uncle and got some new clothes.

"I learned a lot in Palmer. There really was nothing *else to do, so I studied.* It was there I learned how to do what I wanted to do and not make people mad. I learned a lot about people. There were two hundred of us living at the school, seventy boys and one hundred and thirty girls; three and one half females to every male. That made it very nice. The first year I was there me and the rest of the boys used to sneak over and visit the girls in their dorm. By the time we were in our junior and senior years, the girls were sneaking over to see us!

"It was while at Palmer that I joined my first drama club. I wasn't really hot for acting then, it was just something to do. The teacher who taught drama turned out to be one of the smartest people I've ever known. Boy, I learned so much from him, I can't put it into words. First of all, he had this marvelous vocabulary. He was the kind of guy who could talk to you for five minutes and only use words you'd never heard before. I'd have to run to the dictionary so I could find out what he said. But that was great because he held my interest and piqued my curiosity. I really respected him. I never actually got into any school plays, but I did scenes in class, even Shakespeare, and I really dug it. Still, as much as I enjoyed drama, I didn't take it seriously. I didn't say to myself, 'Hey, this looks like a profession I'd like to be involved in.' In fact, up until about five months before I got the part in 'All in the Family' I never even thought of acting as a profession!

"I stayed at Palmer for two and a half years, but not quite long enough to graduate. It was funny, I really looked forward to being a senior because they were the privileged students. They didn't have to go to class all the time. Everything about being a senior was special. I could hardly wait. Then, just when it was time for me to be a senior, the nice old lady who was President of the school retired and was replaced by this strict man from Boston. When he came, the senior privileges went. Suddenly, it wasn't special being a senior anymore. So, Christmas of my last year, I went to spend the holidays in California with my father and I never went back. I wasn't the only one, about two thirds of my senior class didn't go back. The ones that did were considered cop-outs.

"After Christmas, I thought I'd go to night school and finish up in Los Angeles, but the credits are different out here. Technically, I already had enough credits to graduate in California except for senior English. So I took that and passed. But then I had a problem. Palmer wouldn't release my transcripts. They said I owed them \$50. I really



"Here I am right before I entered my brief chubby period. I was 11, 5' tall, 180 lbs!"

"I just turned four. I must have expected to get a reward for posing—notice the hands!"



didn't. My old man sent it anyway and they still refused to release my grades, so I couldn't get my high school diploma out here.

"I was mad. Instead of trying to enroll at college, I took a job working in the Matell Toy Factory. It was a nice job. I was making pretty good money. I liked what I was doing, especially after I outsmarted the other guys who had the same job as I did. They would up doing all my work for me. I stayed there six months, then I passed the entrance exams and was admitted to Los Angeles City College.

"My first semester, I took all the required basic courses. After they were out of the way, I majored in English literature. I had decided to become a writer. But then I figured out I wouldn't like spending my life sitting in a little room by myself trying to put words on paper. So I gave up that idea. Then I took art. But I decided I didn't like that for the same reason. It seemed to me a very lonely profession.

"I kept switching majors while I was figuring out what I wanted to do. My next move was to psychology, *that* really intrigued me. Mainly, though, I learned a lot about myself as well as why people acted the way they did. What motivated people and things like that. They told me at school that after one semester of Psych I could get a job working in a mental hospital or an asylum. But that wasn't for me. For awhile, I even considered studying to be a psychiatrist, but then I decided I was temperamentally unsuited for that. It would take too much out of me. I would want too much to help people; if I couldn't, it would hurt me too much.

"While I was studying Psychology, I became very introspective, wondering who I was . . . taking a good look at myself . . . trying to figure out what I was doing, where I was going. Finally, I dropped Psych and left City College for a semester. I moved into a hotel in Hollywood to be by myself. It was called the Mission Hotel. It's since been torn down. My room cost me \$15.00 a week. The place was full of every kind of person you could imagine. It was a mess. But I learned something living there. I was strictly on my own. In order to earn a living, I sold newspapers, mainly the Los Angeles Free Press. I made candles. I did all sorts of weird stuff.

"The main thing was I wanted to see if I could make a living for myself. I didn't want to take anything from anybody. Because when you're a kid, and you really want something, and you ask your family for it, and they give it to you, it's very nice. But in my case, I realized that somewhere along the line things weren't right. My mother and father would give me things without me even asking. Yet sometimes, when there were things I really wanted, they wouldn't come through. So I set out to see what I could do all by myself. When I found out I could make it on my own, even though admittedly it was a lousy existence, I was ready to go back to school.

"I went back to City College as a Theatre Arts major. I still took a few Psychology courses, but mainly I was involved with drama. Then, when I really got into acting, I was shocked. Suddenly, I'd found something to do that presented a challenge to me . . . and the challenge didn't wear out. Always before I had gone into things that seemed to be challenging, then I'd find flaws. It wasn't that way with acting. I was doing a different scene every week, always finding new things to do, always learning new ideas and concepts. I constantly had something to think about, to master, that's what made me want to stay with acting.

"I remained at City College for a year and a half. In between semesters, during summer vacation, I enrolled at the Inner City Theatre and studied with a great actress, Beah Richards. I also had a part time job at the King Cellar Liquor Store on Sunset Strip as a delivery boy. Then, one day, while I was still in school, I was hitchhiking on Melrose Avenue. This man stopped and gave me a lift. His name was Talmadge Spratt and he was involved



Rob and I clowning around for the CBS-TV cameraman . . .



with the Douglass House Foundation. We got to talking. I told him I was studying Theatre Arts at City College. He asked me if I thought I was a good actor. Of course, I said yes. I also told him I was on my way to a lecture class. He said it was too bad because otherwise I could read for a summer play a group he was involved with was doing. I told him I would skip class, so he took me to this place and I read for the part. I didn't get it. It called for a thirty-three year old man. But anyway, he liked the way I read, so he took a file on me, and he got me some professional composite pictures. They only cost \$15 and they weren't very good, but they are what every actor needs when he plans to go out on interviews.

"By the following summer, I was going out on auditions and interviews and I sort of felt like maybe I was headed in the right direction. Then, one day, Talmadge called and told me he had heard they were having readings at CBS for 'All in the Family' and asked me if I wanted to read. This was around the end of summer, 1970.

"So, I came to CBS and read for the casting director. At that reading there were four other guys trying out and I could tell they had even less professional experience than me—and I'd had none—so you can imagine how bad they were! There was something about the others that gave me confidence. Besides, I was finally inside a real studio. It was very impressive. I felt I just had to make good. When it was my turn to read, I was real bubbly, very confident. Evidently I was able to communicate that and I felt very good.

"When I got home, I called Talmadge and asked him how I'd done. If he'd heard anything. He said I had done fine but that I didn't get the part. They had decided to use an actor from New York. I was disappointed, of course, but I still felt good because I had jumped the first hurdle. I'd read for a part at a real studio. I was sure that if I hadn't won, I had at least come in second.

"A week or so passed. I didn't think about 'All in the Family' anymore. Then Spratt called and told me something had happened. The actor from New York had flown in, but then they couldn't work things out. He had gone back to New York and they wanted me to read again! This time, when I came in, I read for John Rich, the director. First, I read it the way I saw it. Then he told me to read it a few other ways. I guess he was trying to see if I could take direction. Then he said, 'Okay, thanks for coming in. We'll call you.' They did call, a couple of days later. I came in again. This time I read for John Rich and the casting director and the producer, Norman Lear.

"While I was reading, I could hear John telling Norman, 'See, I told you, he's good.' Then Norman asked me what I had done, so I told him. I fudged a little with my credits and I could tell Norman was wary because he realized I hadn't really done anything. Finally, I just said to him, 'But Mr. Lear I've got to start someplace—and I know I can do this.'

"Norman and John Rich talked some more and still nothing was settled. Then I got another call to come in to read. This time it was the day before rehearsals were starting for the show. I read for the fourth time and Rob Reiner was there. I liked him right away and we seemed to get along well in the reading. By this time I was thinking to myself, 'I'm going to get it . . . I'm going to get it.' Yet I couldn't really admit it to myself because I didn't want to raise my own hopes and then be let down. So, after I was finished reading, they still didn't say anything and I left for home.

"I was all excited and tensed up. I had to tell somebody. I talked to two of my friends. I said, 'I think I've got it. I think I've got it . . . But it's not quite set yet.' Looking back, I realized I just had the need to talk out loud to somebody and be positive even though I really wasn't. Then my phone rang. It was the casting director. It was funny. Always before she called me Mike. This time she said, 'Mr. Evans, we've considered the whole thing cau-



Carroll and I on a coffee break.

tiously and you've got the part.' I thanked her and hung up. Then I ran around the block because I couldn't believe it.

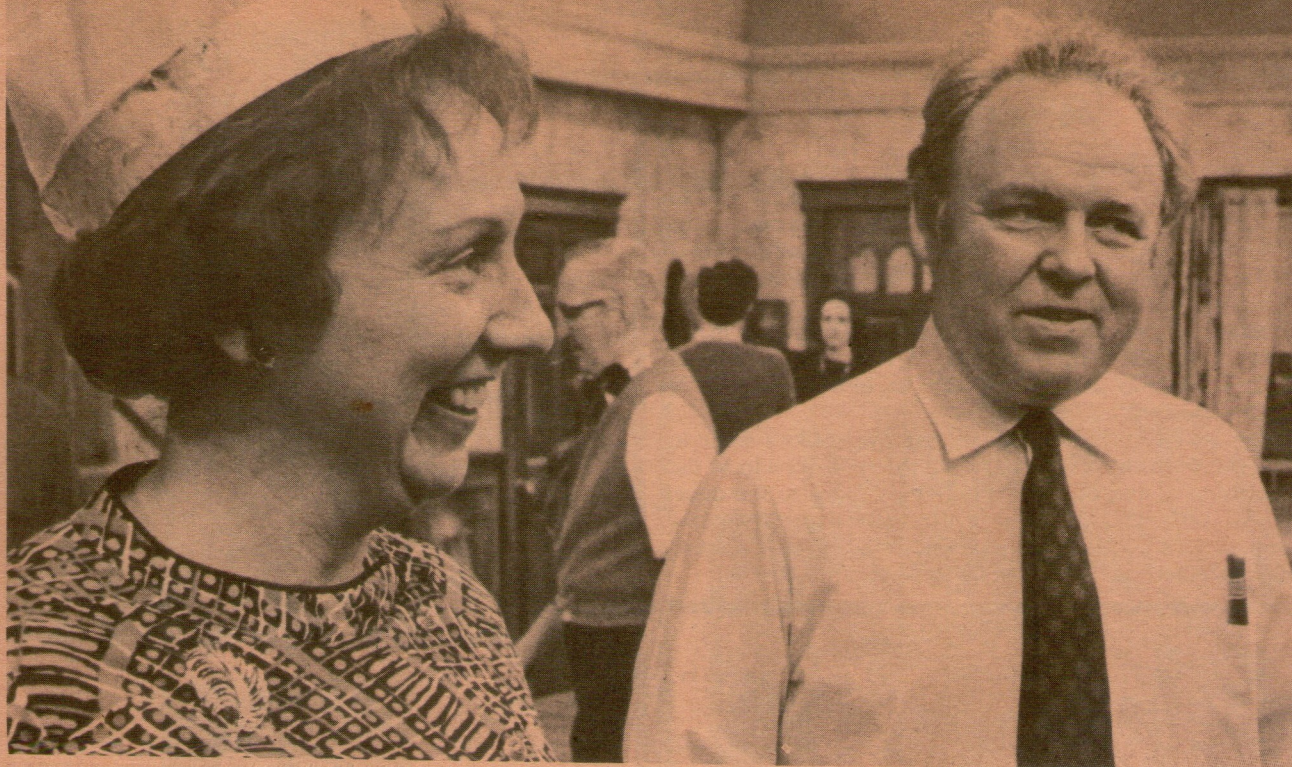
"How did my parents react to my big news? Well, I really wanted my father to see me make a success, only he died in September of 1970, just a few weeks before I knew I had the part. Although I had been reading for other things, like 'Hair,' and he knew I had decided to become an actor. We had had a talk in which I'd told him I had made up my mind that acting was what I wanted to do, that I was going to stick to it until I made a success of it. Anyway, he died before I got my first big break. I like to believe that somehow he knew I was going to make it.

"My mother is thrilled about the whole thing. In fact, when we taped our very first show, she was in the audience saying to everybody, 'That's my son.' She was glowing with pride. She had my little brother with her. She kept telling everybody how talented he was, too... and asked did they want to hear him play the piano!

"You want to know the funniest thing about this whole situation? Well, let me tell you: *My father was an Archie Bunker*. He was middle-class, fairly prosperous, with definite ideas about things. Yes, my old man was a lot like Archie, right down to the cigar. Sometimes he'd really say outrageous things. Take trading stamps. If my father went into a market and they offered him stamps, he'd not only refuse them, he'd stand for twenty minutes lecturing the checkout girl about how stamps were tearing down our society. How they were leading us toward socialism. How they were an insult to the intelligence of the American public. Then he'd wind up with the clincher. He'd say,

'Trading stamps are for women and children and other stupid people.' And I can remember back when we were living on Ridgely Drive, when I was a little kid. When my father wanted something from the market he'd say, 'Go to Dago Mary's and get some bread.' It was years before I knew that Dago Mary's wasn't the real name of the store! So you see, in some ways, my father was an Archie Bunker, too.

"In my private life, things are cool now. I'm going with a girl named Billie. We have a great relationship, but I think it will be a long time before I'm ready to really settle down and get married. As far as my future professional life is concerned, I want to do more, accomplish more than anyone in my family has. I can't exactly put it into words. There's just this very competitive side to my nature, not only in my work, but in everything I do. If I'm driving, and there's nobody in front of me, it's very easy for me to observe the speed limits. But if I'm on the road and there's one car ahead of me, I somehow have to go around him and get in front. Man, that's being competitive! I feel the same way about acting. I want to make it real big. I enjoy the recognition. I want to earn enough money to invest in real estate. I want to play the stock market. I want to experience a lot of things I haven't already done. I think it's my obligation to be more than what my parents were. In my life it reached a point where they said, 'Okay, we've brought you this far, now you go the rest of the way on your own.' That says it. Well, I still have a long way to go. I want to be very rich. I may not ever enjoy the money once I have it... but I want to make it and then I'll see how it feels!"



THE LUCKY THIRTEEN

IT TOOK only a handful of programs to make "All in the Family" the most talked about new television show in years. Each of the original programs was brilliantly conceived and executed . . . Each of them left millions of viewers laughing. Why? Because of Archie Bunker, the hardhat conservative, who in his own inimitable way, tackled every subject head on. He discussed the cold war, hot pants, John Wayne, Puerto Ricans, Jews, Catholics, Negroes, Chinese, Pollacks—yes, especially one "Meathead Pollack"—his own schoolboy son-in-law Mike.

To add to the hilarity, there was his wife Edith, whom Archie called "dingbat". Edith, who invariably managed to put in her cent-and-a-half's worth, usually out of sequence with the rest of the conversation.

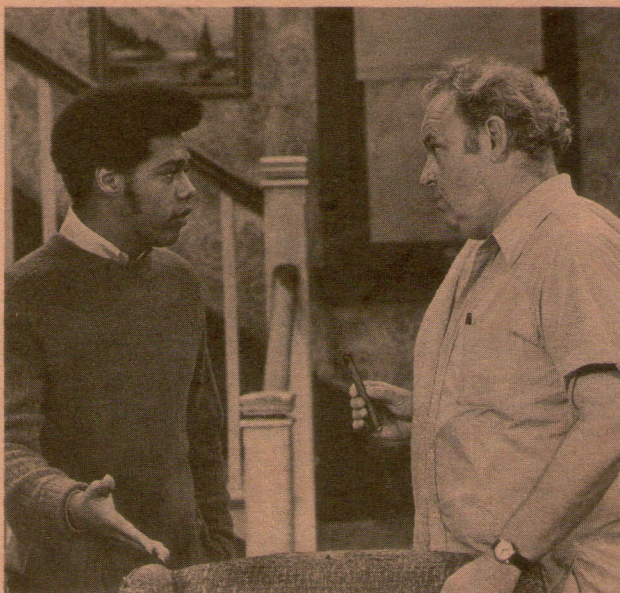
The liberal side was represented by Mike, a college kid. He's a member of today's mod generation who goes just as far overboard in his passions as Archie—only to the opposite extreme. In the middle, there's Gloria, his wife. She loves her husband and her father and most often winds up wedged in between them, not knowing which one to stick up for, but usually taking sides with Mike.

For good measure, there was Lionel, Mike's friend, a sharp young black lad who delighted in putting Archie on, as well as occasionally acting the buffoon in order to satisfy Archie's stereotyped conception of negroes.

Perhaps the main reason for the enormous success of "All in the Family" comes down to the fact that each of us, in our own way, has traces of Archie Bunker in our character. Fortunately, we are living at a time when more and more of us are able to laugh at the flaws in ourselves.

"All in the Family" deserves our support if for no other reason than because it has opened the door to a new era of adult programming on television. That a show is able to do this and also make us laugh, is quite a tribute to everyone involved.

For your memory album, here is a brief reprise of the first thirteen episodes . . .



SHOW #1

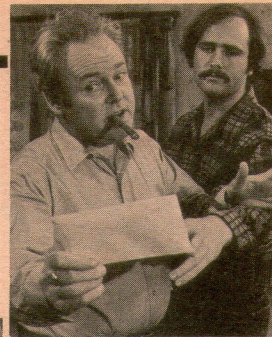
A surprise anniversary party for Archie and Edith turned into an argument when Mike and Gloria accused Archie of being prejudiced. Then, Archie really blew his stack when Lionel jokingly accused him of being Jewish.

We see Edith in her anniversary party hat as she celebrated twenty-two years of marriage to Archie . . . Then, Lionel and Archie had a slight confrontation, after which Archie exploded. When faced with the undeniable fact that both of his parents, David and Sarah, had Jewish names, Archie snorted, "David and Sarah. Two names right of the Bible—which has got nothin' to do with the Jews!"

SHOW #2

Upon learning that his "Meathead" son-in-law, Mike, had written a letter to President Nixon, Archie became so upset that he sat down and wrote a letter of his own to the President. Archie was concerned because he believed that Mike's letter, which dealt with pollution, inflation and the Vietnam War, would be insulting and disheartening to the President. Furthermore, since Mike and Gloria are members of the Bunker household, Archie howled against Mike's "insultin' of the Commander in Chief from my return address!"

We see Mike and Archie arguing over Mike's letter to President Nixon . . . Then, during the show, to add to the confusion, a nun (Helen Page Camp) came to the door. Archie told Edith not to give her more than fifty cents, because whether she knew it or not, Catholics used most of the contributions they got to buy golden candlesticks!



SHOW #3

Archie, who is suspicious of Jews because he believes they are sharper and shrewder, decided for the very same reason that only a Jewish law firm could win him a big cash settlement after he suffered a slight back injury. At first, Archie brushed off the injury, but greed got the better of him when he learned that Lionel's parents had opened up a dry cleaning store with the insurance money they'd received following a similar accident. So Archie hired the law firm of Rabinowitz, Rabinowitz, and Rabinowitz but was discouraged when the attorney who showed up tried to win the family's confidence by referring to himself as the firm's "house goy."

Here we see Archie in his whiplash collar . . . and then in his look of frustration when the lawyer from the Jewish firm introduced himself as Whitney Fitzroy (George Furth) and explained that he was a Gentile!



SHOW #4

Archie and his son-in-law Mike have exchanged accusations about the masculinity of specific friends of each of them. First Archie accused Mike's friend Roger of being "a fag", but then he was subsequently appalled when Mike retaliated by calling Archie's buddy Steve the "real pansy".

We see Archie's raised eyebrow expression when he's introduced to Mike's friend Roger. (Tony Geary) who he thinks for certain is a queer . . . but it is Archie's turn to be shocked when his friend from the tavern, the man he arm wrestles with, (Phil Carey) is pointed out by Mike as being just as queer!



SHOW #5

Mike has talked Archie into donating blood even though at first his father-in-law insisted on knowing just exactly who was going to get the pint he gave. Even though Archie refused to accept Mike's argument that it didn't make any difference, that the blood of one race could work in the body of another, Archie nervously agreed to go to the blood bank just to prove that he wasn't afraid. While there, Archie was very surprised when he ran into Lionel, and the latter, knowing Archie's sensitivities, put him on.

We see Archie with the nurse (Jeanie Linero) and then with Lionel sitting together as they discuss not only blood transfusions but transplants. The following exchange of dialogue ensued.

LIONEL

I remember one of the first heart transplants they did in South Africa.

ARCHIE

Yeah, the one with the Jewish dentist!!

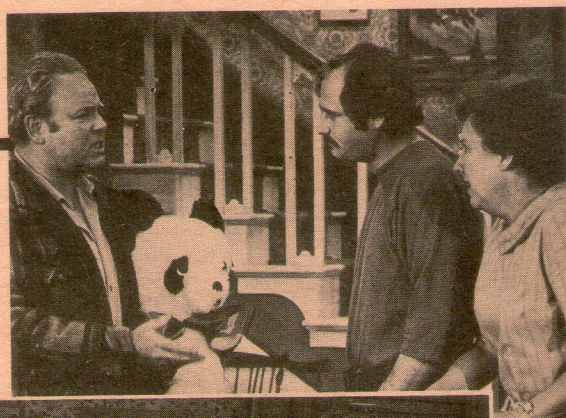
LIONEL

No, this was another one. Remember, they put the black man's heart in the white body? Those poor blacks in South Africa don't have their civil rights the way we do up here—you see things are still very segregated there—so can you imagine that poor white body walking around with that black heart! The poor man wouldn't even know what restroom to use!

ARCHIE

(SURPRISE)

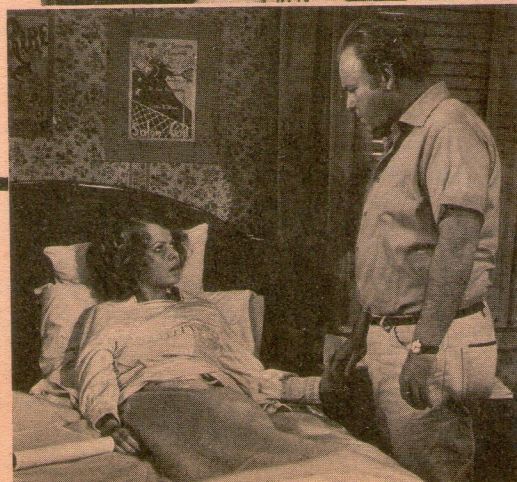
I never thought of that.



SHOW #6

Archie hit the ceiling when he found that Gloria was going to have a baby, especially since Mike had no means of supporting the child. Archie's hostile attitude finally goaded Mike into getting an apartment for he and Gloria. However, before he could move out, some other complications set in. You may remember that this particular episode received special attention because of the beautifully acted dramatic scenes between Archie and Gloria.

Here we see Archie after having blown his stack, now resigned "to his fate." He has purchased a Panda bear for Gloria's expected baby . . . Then, to his sorrow, he learned that his "little girl" had suffered a miscarriage.



SHOW #7

Mike invited a young couple to spend the night at the Bunker house, and then ran into objections when Archie learned the visitors were not legally married. His objections to Mike's guests were heightened by the hippie appearance of the boy and the "strange" attitude of the girl who had given up words as a means of communication.

We can see from Archie's expression that he is anything but overjoyed because Mike has invited his hippie friends (Jack Bender) and (Jenny Sullivan) to sleep over in the Bunker livingroom.



SHOW #8

Archie attempted to buy out the black family that was planning to move in down the street. Nervous about presenting the offer himself, Archie tried to get Lionel to take the money to the family, but received another jolt when Lionel told him who the prospective new neighbors were—his parents!



SHOW #9

Over Archie's objections Edith accepted a call to serve on a jury hearing a murder case that might keep her away from home for weeks. Archie's fears were realized when the jury deliberations began to run longer than expected. Naturally, Edith had become the lone dissenting juror.

We see Edith in the jurors' hotel room talking with Doris Singleton, a wealthy woman, who thinks Edith is very wrong holding out for acquittal. Edith not only believes she's right, she's also getting a kick out of eating the hotel's food.



SHOW #10

Archie got word that his company was about to lay off personnel and he began an all night vigil waiting to hear if he'd lost his job. His lonely watch led to pandemonium when, at 3 a.m., it attracted the curiosity of Edith, Mike, Gloria, as well as the neighbors, the cop on the beat, and a drunken caller.

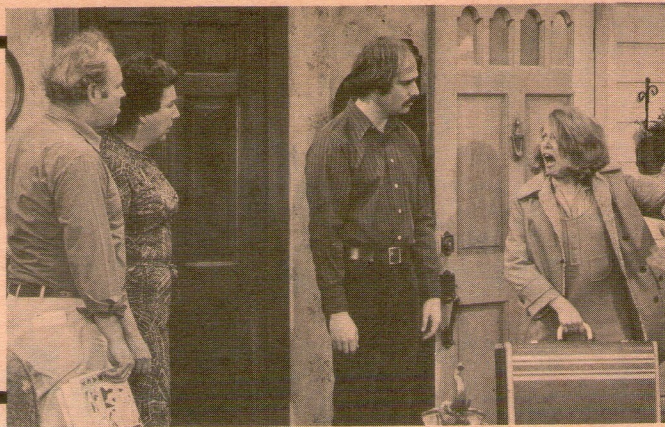
We see Archie looking very chagrined when the neighborhood policeman (Sandy Kenyon) came to the house to see what the disturbance was in the wee hours of the morning.



SHOW #11

Gloria discovered Women's Lib and wound up moving out of the Bunker household after an argument with Mike when she demanded he treat her as a complete equal. Too full of pride to go after her, Mike remained at the Bunkers seemingly more concerned about his grades at school than the absence of Gloria.

An emotional Gloria, feeling Mike does not "treat her as an equal" has packed her bags and is headed out the front door.



SHOW #12

A wealthy California car dealer, an old friend of Archie's arrived in town and Archie planned a re-union with some of their old army buddies. It was obvious that Archie envied and admired his prosperous friend until the fast talking car dealer and practical joker, revealed that he was actually a troubled, unhappy man.

Here's Archie with his old buddy Eddie Frazier (William Windom). After years of envying Eddie, Archie discovered "the truth" and began to count his blessings.



SHOW #13

At the same time Archie was circulating a petition to keep more black families from moving into the neighborhood, Edith had accepted an invitation to have dinner with Lionel's parents. When Archie found out, he hit the roof, for many reasons, including the fact that he had a ticket to the Mets baseball game. Archie tried to get out of the engagement by claiming Edith had sprained her ankle, but he only compounded the situation because Lionel's folks offered to bring the complete dinner to the Bunker household.

As we can see, Archie and Edith "have been trapped" into having Lionel's folks (Isobel Sanford) and (Mel Stewart) over to their house for dinner . . . Archie and Lionel's "father" wind up in a face to face confrontation. Then Archie finds out the man isn't Lionel's father after all, but his uncle. It seems Lionel's dad had gone to the Mets baseball game instead of coming over to have dinner with "whitey".



THE NEW SEASON

An Intimate Look Behind The Scenes With The Bunkers!

AFTER a summer holiday, "All in the Family" came back on the air this September and, wonder of wonders, it was—if anything—even funnier than before.

Along with millions of other viewers, I was curious about just how much time and effort went into making this series as big a hit as it is. Fortunately, I was able to go behind the scenes. Now I know the reasons why this show cannot fail to be a TV hit. Here are some of the secrets I discovered. . . .

"All in the Family" is put together by the best production staff and crew in television. Each technician, each actor, each element is superb. Behind the whole effort is a man named Norman Lear, and Tandem Productions, in which he is partnered with Bud Yorkin. Every step of the production is monitored by one of them. They, in turn, have selected a director by the name of John Rich, who manages to pull together all of the elements and make them work. Through John's eyes, here is a look-from-the-inside at exactly what it takes to put the show on the air every week.

But first of all, a few words about Rich himself. He is a fantastically creative person, a graduate of the University of Michigan, with a Master's Degree, as well as a Phi Beta Kappa Key. After graduation, John went to New York hoping to become a sports announcer. But eventually, he got into television production and wound up in Hollywood.





From the beginning of his days as a director, Rich has been extremely successful. He has directed many of TV's top dramatic shows, even though his main reputation is as one of the top comedy directors in Hollywood. In 1961, he began a three year run as director of the "Dick Van Dyke Show" for which he won an Emmy. Rich also has directed such films as "Easy Come, Easy Go," "The New Interns," and "Wives and Lovers."

Because his current schedule is so jam-packed we asked him if his wife minds. He laughed. "Well, let's just say she's very understanding. She knows I'm involved with something I love—a show I believe in. Besides, she happens to be a Professor of Communications at UCLA. Her schedule is nearly as crowded as mine! If you'd like to know what that schedule is, here goes. . . .

"For most of us, the week begins on Wednesday. I come in early and review the finished tape from the previous evening. Carroll and Jean and Rob and Sally and Mike come in at eleven. We all sit around a table and read the script which will be taped a couple of weeks later, in order to familiarize ourselves with the story line. Then the cast reads through the script to be taped the following Tuesday.

"As we sit around the table, I make suggestions as to certain 'bits of business.' Frequently, Norman Lear sits in on these sessions. In fact, throughout the entire week, Norman is either on set, in the control room, in his office, or readily available. . . . You see, this show is his 'baby.'

"On Wednesdays, none of us has a lunch break. We have food sent in and we keep on going straight through the script, line by line, in great detail. Following that, we have our first blocking rehearsal which usually runs until five or six. When the cast goes home, I head for the editing room to again review the previous evening's tape in order to make any final cuts. This is an exacting process which takes until two or three the next morning.

"On Thursdays, the cast and I arrive at CBS at 9 a.m. We have a full rehearsal, then break for lunch at one. While the actors are at lunch, I have my food sent in so I can spend that hour interviewing actors for shows which we will be taping within the next two or three weeks.

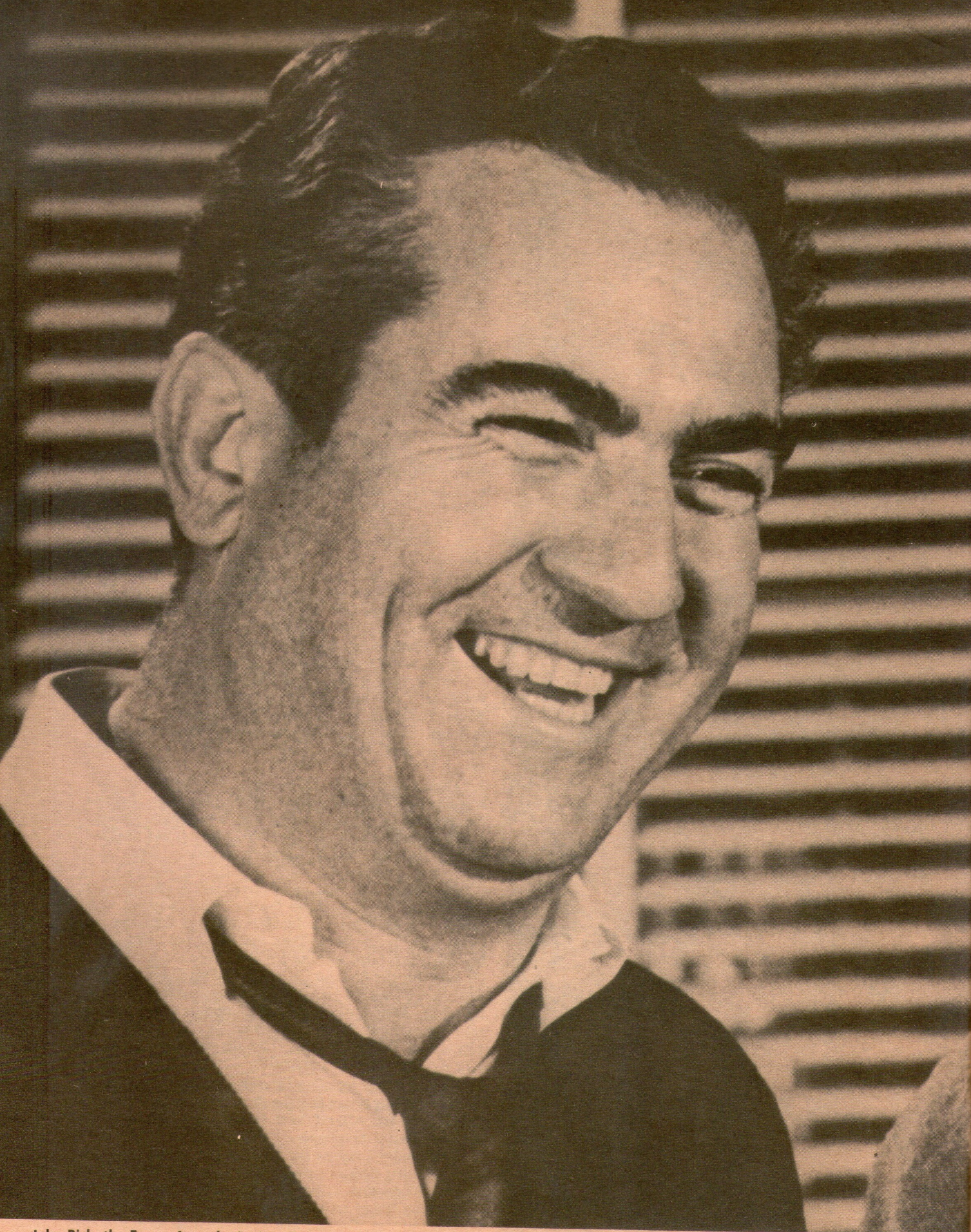
"That afternoon, from two until six thirty, the cast keeps rehearsing continuously. When they leave, I spend the evening at what is called the 'sweetening session,' which means I go over all the sound to see if any dubbing (actors re-doing their dialogue) is necessary. This takes until around midnight.

"On Friday, the cast and I arrive at 9 a.m. and we run through the show from the top while Norman Lear works with us. After our lunch break, the cast rehearses along with the cameras. Then there is a run-through rehearsal which takes us until 5 o'clock. From 5 until 6, we all meet for the first cutting session, when Norman and I and the cast discuss any dialogue changes which need to be made. After the actors leave, Norman and I cut the script at another meeting attended by the assistant director and the script girl. Then the corrected script is sent through for mimeographing.

"On Saturday morning, a copy of the new script is delivered to my home and simultaneously to the homes of the entire cast. After I have reread the script, Norman and I discuss it by phone.

"On Sunday I review the script, make notes for myself and the cast, then once again Norman and I confer by phone. Afterward, I dictate notes into a tape recorder concerning future scripts.

"On Monday, the cast and I arrive on set at 9:30 a.m. The actors go through what we call a dry blocking,



John Rich, the Emmy Award winning director, takes you for an intimate look at a week in the life of Archie and the gang.



The entire Bunker Clan. It is one big mutual admiration society between all of them.

meaning the cameras are not actually running. We break for lunch, then rehearse again, this time with the cameras lining up the shots. We usually finish around 4.

"Tuesday is the day all of the previous days' efforts have been pointed towards. Everyone comes in at 1 o'clock when we meet for what is called permanent cast notes. I go through the show from the beginning with all of the actors, pointing out any changes or weak spots which I detected in Monday's final rehearsal. Then, from 1:30 until around 4, I coordinate the technical side, as well as the cast, and together we run through the show from the beginning as many times as we are able to.

"At 4:30 we meet once again and go over any final problems or questions the actors may have concerning the show. Then the cast goes into makeup and wardrobe.

"At 5 o'clock, Studio 31 begins to fill up with our first audience. By this time, I have been in the control booth having a technical rehearsal with all of the production staff. Inside the control room, there are several TV color monitors, as well as seven black and white monitors, so that I can see in an instant the shot that is being taped as well as those that are coming up.

"By 5:30, the audience is settled. Norman Lear introduces himself and does what we call the audience warmup. He talks to our guests and answers any questions they might have. Then he introduces the cast and me, and by

5:30 we are ready to go with our first taping. The audience reaction that you hear at home is exactly what we hear in the studio.

"Allowing for any stops or technical problems, we are finished by six thirty. The audience leaves. Once again Norman and I assemble the cast and go over any notes on things we might have picked up that should be changed for the second taping. There is a break here, but usually none of us gets a chance to eat. Tuesday is a *very* long day.

"At 8 o'clock, Norman does a second audience warmup for a completely new group. Once more, we tape the show. It's 9 o'clock by the time we're through with the second taping. But the actors do not leave until they are sure we do not have to retape any portions of the show.

"So, that's it. On Tuesday night, Carroll and Jean and Rob and Sally and Lionel and the rest of us leave the studio—not in a state of exhaustion as you would think—but with our adrenalin racing so fast that it takes most of us hours to unwind. But, eventually, we do. After all, Wednesday the whole thing begins all over again!"

The next time you sit down in your livingroom to laugh at thirty minutes of "All in the Family," you might just remember that it has taken everybody involved with that show maybe forty-five hours to bring you those laughs!



THE CRITICS SPEAK

"ALL IN THE FAMILY" made its television debut on January 12th, 1971. The professional reviews were, for the most part, quite exceptional. All across America, with the major exception of certain New York City journalists, those charged with reviewing new shows expressed great admiration for the program. We thought you'd like to see a sampling of those reviews . . .

CLEVELAND AMORY (TV Guide)

"ALL IN THE FAMILY is not just the best-written, best-directed and best-acted show on television. It is the best show on television. It is also a landmark show—a complete breakthrough—one which opens up a whole new world for television and has already made the old world seem so dated that we very much doubt that any new program, from here on in, will ever be quite the same again. . . ."

CLARENCE PETERSEN (Chicago Tribune)

"Don't miss it. It's the boldest, brashest new series since 'Laugh In' made its debut. But in the case of ALL IN THE FAMILY, it is substance not the form, that will guarantee the show a place in television history . . . It could become a very big hit, not only because it will be controversial but because the scripts are funny and the casting is brilliant."

CECIL SMITH (Los Angeles Times)

". . . It is the happiest and healthiest thing to hit commercial TV since the co-axial cable . . . ALL IN THE FAMILY is funny, not gently funny, not sophisticated funny, not intellectual funny, but raw, rough, roaring falling-down-in-the-aisles funny."

NEWSWEEK

"CBS has courage."

GARY DEEB (Buffalo Evening News)

"... ALL IN THE FAMILY was an artistic triumph that deserves a permanent role on American television."

RICK DuBROW (UPI)

"ALL IN THE FAMILY is a new dimension in situation comedy . . . Like no other ever seen on American television."

IRV LETOFSKY (Minneapolis Tribune)

"... It's a funny, pointed, valid satire with a rare sort of elevated honesty that you would expect in theatre pieces..."

KAY GARDELLA (New York Daily News)

"... ALL IN THE FAMILY will either be the biggest hit of the season or the biggest bomb, depending upon your views."

JERRY COFFEY (Fort Worth Star Telegram)

"In a gutsy effort to make up for all these years of trying not to offend anybody, CBS set out Tuesday night to offend everybody with one half hour program . . . There has never been a father figure on American Television like Archie Bunker, who has no use for spicks, spades, hebes, polaks or pinkos and does not care who knows it . . . ALL IN THE FAMILY still is a television situation comedy . . . situation comedy will never quite be the same again."

BILL BARRETT (Cleveland Press)

"This was, without doubt, the most outlandish half hour in the history of television. For many, Archie Bunker will emerge as the hero of this series called ALL IN THE FAMILY . . . Each viewer must make his own personal decision on this. Personally, I was not appalled by the show. I've heard all the words and I deplore them, but I do hereby confess that I found much of last night's program boldly funny."

PETE RAHN (St. Louis Globe Democrat)

"... A breakthrough in the area of situation comedy. A long, low bow goes from this columnist to the network for having the guts to let the audience have its say . . ."


SATURDAY REVIEW AWARD

(The Magazine selected ALL IN THE FAMILY as the outstanding regular series on a commercial television network. The citation awarded reads, in part:)

"For introducing a lusty note of . . . reality into the anti-septic mores of situation comedy. Television may never be the same again, after the impact of this innovation in the uninhibited, explicit expression of prejudices by Archie Bunker . . . it's freshness is a fact. Videotape production, live studio audiences, and uncanned laughter, along with very funny writing and amusing performances . . . have helped to make this Norman Lear-Bud Yorkin project a conversation piece among heavy and light television viewers..."



THE PEOPLE SPEAK



NO TELEVISION SHOW in recent history has evoked such mass audience response as has "All in the Family". After the first few shows, thousands of letters began pouring into Producer Norman Lear's office. Each letter—both pro and con—was read and answered. In addition, members of the cast have been receiving enormous bundles of fan mail.

From the outset, the letters have been about 300 to 1 in favor of the show and its concept. Here is a sampling of viewer reaction, including some letters written to newspaper critics all across the country.

FROM CLEVELAND...

"We think it's very good (we are Polish, too)."


"I for one really enjoyed it—we need more laughter. I am a negro, and the show didn't degrade me."

"I am so sensitive about racism—I can always smell anti-Semitism. But this is a healthy, intelligent program, and I hope it runs forever."

"The program stinks and should be taken off the air."

"The show told it like it is in many an American family."

FROM MINNEAPOLIS...



Station WCCO-TV kept a running log of comments on the night the show debuted. Among reactions were:

"Can't stand."

"Funny and cute."

"A breath of fresh air."

"Turned it off."

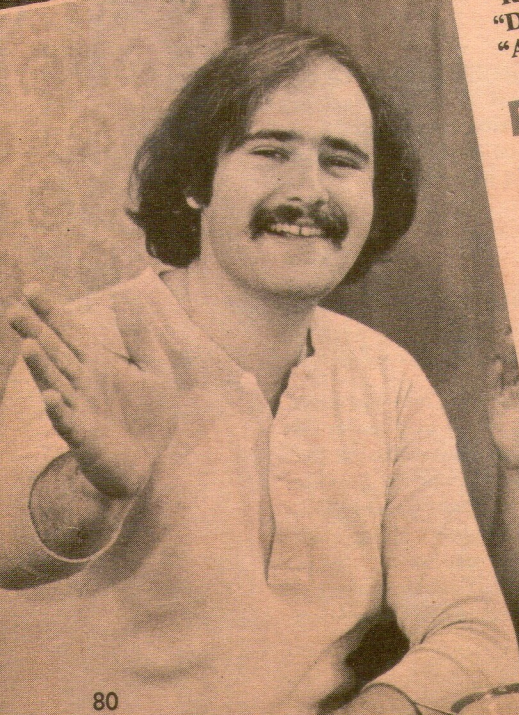
"Brilliant."

"Rotten program."

"Disgusting."

"A real winner."

FROM PITTSBURGH...



"I am a WASP and a right-winger. I enjoy ALL IN THE FAMILY . . . but it seems to me that the networks have a liberal point of view. That is their business, but if Archie Bunker is going to be the goat every week, then we won't have the balance that Spiro Agnew and millions of others think we should have. So I hope the son-in-law gets equal opportunity to be as nutty as Archie . . ."

FROM MT. HOLLY SPRINGS...

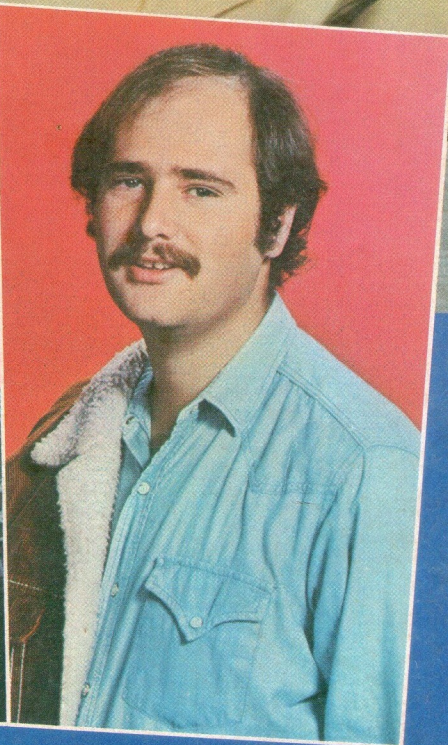
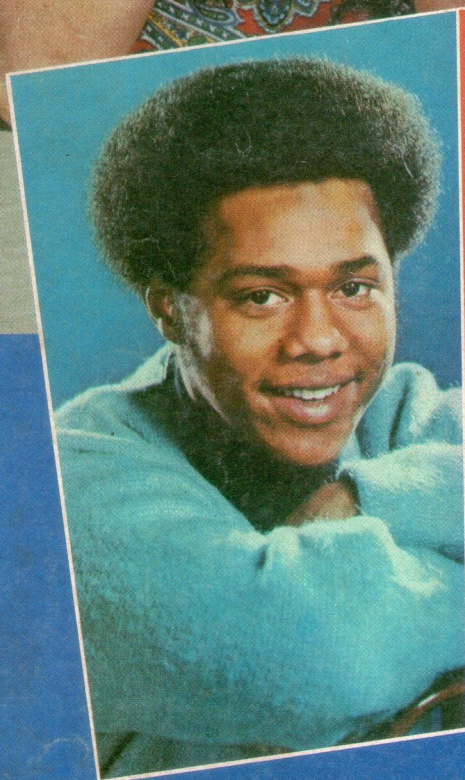
The letter comes from the wife of the minister of the Wesley United Methodist Church, and it said in part:

"... A dozen lectures on race relations wouldn't do what that comedy did . . . We've gone through great sorrow in the last months, and to have a laugh like we did (at your show) was a blessing. Our thanks."



...THOSE WERE THE DAYS!





EXCLUSIVE: PERSONAL PICTURES AND COMPLETE LIFE STORIES OF CARROLL O'CONNOR AS ARCHIE BUNKER, JEAN STAPLETON AS EDITH BUNKER, ROB REINER AS MIKE STIVIC, SALLY STRUTHERS AS GLORIA STIVIC, AND MIKE EVANS AS LIONEL JEFFERSON

SCOOP: THE MAN WHO CREATED ARCHIE BUNKER TELLS WHY!